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LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

NEAR RIOT AT THOMPSON OPENING

LONDON, July 2.—A small-sized riot witnessed the opening of "Pharus, the Egyptian," known in America as "Thompson, the Egyptian," at the Palladium theatre here. "Pharus" presents an offering exploiting "nerve-therapy," by which he claims to relieve pain by means of simple nerve-pressure, without the use of any medicine. A number of students from the Middlesex Hospital were in the audience, and began to interrupt his performance by shouting "Jolly Old Pharus," "What degrees have you got in medicine?" and similar expressions.

"Pharus" tried to proceed with his performance, when a man in the audience announced that he had been refused admission to the stage door to see "Pharus," despite the fact that the management announced that those who required treatment were invited to go around to the stage to interview him. This created more noise and "Pharus" was obliged to give up and left the stage. The management announced that they would continue "Pharus" contract for his second week at this house.

DID FINE WORK FOR THEATRE

LONDON, July 2.—Herbert Trench, whose death was recently announced, did some fine work for the theatre here, which service will be long remembered. Mr. Trench was a varsity man and an official of the Board of Education, as well as a poet of note. He took his friends by surprise some years ago when he became director of the Haymarket Theatre, where he instigated a policy of production of better class plays. It was he who introduced Maeterlinck's "Blue Bird" and Mr. and Mrs. Graham Moffat in "Bunty Pulls the Strings" at this theatre. He retired from theatrical activities in 1911.

AGAIN SAVES "NED KEAN"

LONDON, July 2.—"Ned Kean of Old Drury" has been continued at the Drury Lane Theatre, a last minute decision being made on the day it was scheduled to close to keep the play running, as receipts picked up slightly. J. Greenlees, the well-known distiller, who saved the play from closing originally by financing it for two weeks, has again come to the front and is financing the play until it begins to pay, which is hoped will be very soon.

"ELIZA" REVIVAL SCORES HIT

LONDON, July 2.—Dorothy Minto, who revived H. V. Esmond's comedy, "Eliza Comes to Stay," at the Duke of York's Theatre, seems to have achieved better results with this piece than "The Piccadilly Lullaby," her initial venture as an actress-manager. Preceding the play is a curtain raiser, "Ha! Ha!" by Hugh E. Wright. Both pieces are being well received.

ROBEY SIGNED FOR FILMS

LONDON, July 2.—George Robey, who closed with "You'd Be Surprised" when it was withdrawn on June 23, has been engaged to appear in motion pictures by the Stoll Film Company, to be starred in a production of "Don Quixote." His contract expires in October, when he is to appear with the Moss Empires, Ltd., at a reputed salary of £700 a week.

ARTS LEAGUE AT COURT THEATRE

LONDON, July 2.—"The Arts League of Service Traveling Theatre" has succeeded "Pedlar's Pie" at the Court Theatre, the latter being withdrawn after a very short run. The League intends to put on a series of well-known and popular plays. Sara Allgood is in their company.

LA REINE HAS NEW ACT

LONDON, July 2.—Fred La Reine has scored in a new novelty act. His recent appearance at the Victoria Palace won him new laurels.

CUTTING VARIETY PRICES

LONDON, July 2.—Various provincial theatre centers are seriously thinking of lowering the prices of admission of variety shows in an effort to stimulate more business for the houses, which is admittedly at a very low ebb. If the quality of the shows in question are kept up the move is believed to be a good one for the increased patronage will more than overcome the difference in prices. Either way the move is considered by some to be a good one, being that lower prices will be the means of more people than ever attending the theatre.

MARIONETTES TO PLAY IN U. S.

LONDON, July 2.—The Italian Marionette Players, who scored a decided hit at the Scala theatre, closed there on June 23, and opened an engagement on the 25th at the London Coliseum. In the fall Chas. Dillingham will bring them to America, according to present plans. The Scala theatre in the meantime will remain dark until September 20, when the Villna Troupe of Jewish Players are due to make their reappearance in London.

AMERICAN ACTRESS INJURED

PARIS, June 29.—Adrienne Morrison, American actress and wife of Richard Bennett, the actor, who was injured in an automobile accident here several weeks ago, has finally recovered and is convalescing. She will remain abroad until August, when she will return to America to begin rehearsals of a new play.

MARIE LOHR'S MOTHER IS DEAD

LONDON, July 2.—Kate Bishop, actress and mother of Marie Lohr, died here at the age of 75 years, 53 of which were spent on the stage in many different roles. She made her last appearance on the stage at the age of 68 at the Savoy theatre in "The Case of Lady Camber."

LEGION WINS BASEBALL GAME

LONDON, July 2.—The baseball team of the American Legion in London challenged the male members of the cast of the Cochran revue "Dover St. to Dixie," to a game of baseball, which was played on Sunday, June 17, at the Stamford football ground. The Legion team won.

"GREEN GODDESS" FOR LONDON

LONDON, July 2.—Winthrop Ames, American theatrical manager, is at present in London for the purpose of supervising the forthcoming production of William Archer's play, "The Green Goddess," which is due at the St. James Theatre in autumn.

"GABRIELLE" OPENS TOUR

LONDON, June 25.—Fred W. Warden's company of "Gabrielle" opened its tour on Saturday at the Lyceum, Newport. It will come into London on August 20, at the Kings, Hammersmith.

BOSTOCK'S MEMORIAL TO SONS

LONDON, July 2.—E. H. Bostock, proprietor of the Ipswich Lyceum and Hippodrome, Glasgow, has subscribed \$5,000 to the Ipswich Hospital to endow a bed as a memorial to his two sons.

ROSE PLAYS RETURN DATE

LONDON, July 2.—Jack Rose, comedian, scored such an emphatic hit at the Palladium two weeks ago that he has been given a return engagement.

JAN LATONA RETURNS FROM U. S.

LONDON, July 2.—Miss Jan Latona, the vaudeville actress, has returned from her American vaudeville tour, and has opened on the Moss Circuit.

"AREN'T WE ALL" CLOSING

LONDON, July 2.—"Aren't We All," Frederick Lonsdale's comedy will close here shortly. It is not a big success here and theatregoers are surprised at the enthusiastic reports received from the United States where at the Gaiety Theatre, New York, Cyril Maude is scoring one of the biggest hits of his entire career. In New York the piece is said to be one of the biggest successes of the year and had it been used as Maude's starring vehicle when he arrived in America early in the year, instead of "If Winter Comes," its success would have been much greater, as naturally in mid summer a play can not hope to do the business of the winter months.

People that have witnessed both the London and the American productions declare that it is the fine acting of Maude that in America.

THEATRE TOO LARGE

BERLIN, July 2.—Max Reinhardt's dream of a theatre where the classics could be played before an audience of 5,000 has been realized, tried for several years and pronounced a failure by the Berlin critics and public. That is, it has been pronounced unsatisfactory for productions where the spoken word must be heard.

The production of "King Lear," which Werner Krauss recently offered in the Grosses Schauspielhaus, is shortly to close, and Reinhardt's converted circus will be given over to operetta and musical comedy. We hear Krauss managed to make himself heard throughout the great auditorium without apparent effort, but some of the members of his cast were less successful. It has been so with all Shakespearian productions.

FEW PRIMA DONNAS IN GERMANY

VIENNA, July 2.—There is a great shortage of operetta prima donnas in Vienna, the home of the comic opera, according to Franz Lehar, king of operetta composers. There is a chance for any pretty American girl, said Lehar, who has a voice and aspirations, to become a queen of comic opera providing she speaks German and is willing to sign for \$10 a month or less.

Lehar's "Merry Widow" is having anew run in London, and Vienna during the coming season will be more than ever the city of operettas. No less than nine companies are preparing to produce musical shows this year, he said, but material for stars, and even for the chorus, is hard to find. Poor pay has checked the rush to the light opera stage.

"WRITING ON THE WALL" SOON

LONDON, July 2.—A new play entitled "The Writing on the Wall," by W. J. Hurlbert, is scheduled to be produced this afternoon at a special matinee organized by Miss Olga Nethersole, in aid of the People's League of Health. Wyndham's is the theatre selected for the performance. Miss Nethersole and other well known stage folk are in the cast of players.

NEW PLAY FOR BUCHANAN

LONDON, July 2.—Jack Buchanan, will appear in the fall under the Dalys' management, in a new musical play to be produced in the provinces before coming to a westend theatre Mr. Buchanan, is at present appearing in "Battling Butler" at the Adelphi and is also filling motion picture engagements for the B. & C. Kinematograph Co.

AL JOLSON IN PARIS

PARIS, July 2.—Al Jolson, the American comedian arrived here last week and is attending all the theatres and music halls. J. J. Shubert is with him and the pair are constantly together. This fact seems to furnish denial to the rumor that Jolson and the Shuberts are to split next year when their contract runs out.

REVIVING WAGNER OPERAS

BERLIN, July 2.—The Wagner Festival Committee has reached a definite decision to revive this great musical event next year with the presentation of "Parsifal," "Lohengrin," and the "Meistersinger," and the singers started rehearsals today at Bayreuth. The Festival will be held from July 20 to August 20, 1924 and scores of singers are being assembled and put into rehearsal although the orchestra will not be assembled until next year.

In order to insure safe and guarantee the necessary funds to begin the work an additional assessment of 250,000 marks on all subscribers will be converted into foreign currency. This will be augmented by a large additional sum required to repair buildings and restore scenery and costumes, which sum Siegfried Wagner hopes to raise on his proposed tour of North and South America.

IRENE CASTLE DIVORCE RUMOR

PARIS, July 2.—Irene Vernon Castle, according to rumors current along the Boulevards, is establishing a residence here in order to get a divorce. The former Mr. Castle, who is filling a dance engagement here, was married to Captain Robert E. Tremaine of Ithaca, N. Y., three months after Vernon Castle was killed in an airplane accident in Texas. The marriage was announced a year later. Captain Tremaine is supposed to be on his way to Europe at present ostensibly to join his wife.

BERNHARDT LIBRARY NETS \$12,000

PARIS, July 2.—The Sarah Bernhardt Library, enormous in number and containing scores of volumes presented and dedicated to the great actress by famous authors, brought but \$12,000 after a three-day auction.

A number of Americans, through French representatives, secured volumes.

LONDON "CHRISTIE" SHOW CLOSING

LONDON, July 2.—Arthur Hopkins' production of "Anna Christie" with Pauline Lord, which was acclaimed the sensation of the London season upon its presentation there two months ago will end its season next Saturday night. Miss Lord and the members of the cast are expected to sail for America on July 21.

ROBEY TO MAKE FILMS

LONDON, July 2.—After the run of "You'd Be Surprised" at the Alhambra, George Robey, the comedian is to leave the stage for six months of film work.

He is to star in a series of comedy pictures to be produced by the Stoll Film Company and will return to the speaking stage on their completion.

"SUCCESS" LOOKS GOOD

LONDON, July 2.—"Success" a new three-act play by A. A. Milne, was produced at the Haymarket Theatre, on June 21, with a cast that includes the following: Charles Cherry, who appeared in America in Milne's "Dover Road," Grace Lane, John Williams, Joyce Kennedy, Eugene Leahy, Mildred Barnes and several others.

RITA BELL FOR "LADY FRIENDS"

Rita Bell who succeeded Helen Ford in the cast of "The Gingham Girl" at the Central Theatre has been engaged by Harry Frazee to play the prima donna role in the musical version of "My Lady Friends," which Frazee will produce early next season.

"CABARET GIRL" HITS 300

LONDON, July 2.—"The Cabaret Girl" reached its 300th performance last week, at the Winter Garden. During the summer months the usual Thursday matinee is being discontinued and the only afternoon performance will be held on Saturday.

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FIVE SHOWS SUCCUMB TO HEAT OTHERS SCHEDULED TO CLOSE

**Sultry Weather Exacts Toll Among Broadway Attractions
Leaving but Fourteen to Continue Runs—Few
Openings in Sight to Replace Them**

Five attractions bade farewell to Broadway last Saturday night after suffering a most disastrous week of business. With the outlook for the present holiday week being bad indications point to four shows positively closing next Saturday night with probably two or three added to that number by Thursday when a closing notice will be posted for Saturday.

With the exception of three musical and one dramatic show, all of the twenty-seven attractions which were current last week fared very badly at both the evening and matinee performances. The musical attractions which held up and held strong were the summer edition of the Ziegfeld Follies which opened at the New Amsterdam theatre a week ago Monday night; "Helen of Troy" in its second week at the Selwyn theatre and George White's "Scandals" in the second week at the Globe. White's show seems to be the leader of the trio of musical attractions even though the Follies had practical sell-outs at all of its performances. The White show for the last half of the week sold out at each performance and stood more than 100 on the lower floor as well as turning throngs away from the box-office. "Helen of Troy" though not getting as much of an attendance as the other two musical revues, did more than a healthy business on the week, doing almost capacity on all performances and selling clean on the last three days of the week. This attraction looks as though it is the outstanding hit of the musical set and gives indications of lingering longer on Broadway than the other two shows.

Louis Werba's production of "Adrienne" stood up much better than any of the other musical shows. Though the forepart of the week was off for this show at the Cohan it took rapid strides toward the end of the week and did capacity on its lower floor and played to good business in the upper part of the house. "The Passing Show" at the Wintergarden did not fare as well as the three leaders, but did what was considered a profitable business on the week.

"Wildflower" which has been at the Casino since February is holding up remarkably well. Even though its business has fallen off considerably in the past few weeks this attraction gives evidence of being able to weather the torrid season. Business at the Music Box and Liberty theatres fell away off during the week as it did at the Astor where "Dew Drop Inn" played.

The leader of the dramatic shows on the week was "Rain" at the Maxine Elliott theatre which still manages to play to practical capacity with a vacant seat being found at times in the gallery. "Zander the Great," "Merton of the Movies," "The Seventh Heaven," "Are't We All," and

"So This Is London," which have been the pace setters during the past few months in the dramatic attractions all fell way behind in business, with plenty of room being available in their respective theatres during the entire week.

The torrid wave was responsible for the closing of the following attractions last Saturday: Laurette Taylor in "Sweet Nell of Old Drury," at the Equity-Forty-Eighth Street Theatre; "Up Town West" at the Bijou Theatre; Louis Mann and George Sidney in "Give and Take" at the Central Theatre; "Polly Preferred" at the Little Theatre and Jim Barton in "Dew Drop Inn" at the Astor Theatre. The Shuberts anticipate having Barton reopen his season in the latter attraction at the Astor after a three week vacation on July 23rd.

The current week will have one attraction added to the twenty-two now playing when Earl Carroll will present "Vanities of 1923" at the Carroll Theatre. This attraction was to have opened on Monday and the entire house had been sold out when word was posted that the tickets would be good on Thursday night instead.

The outlook on Monday evening for the current attractions was very poor. There was little demand at the agencies for seats outside of the three new musical shows that opened during the past two weeks and "Rain." The other attractions will probably have to depend for a great deal of support from the Leblond cut-rate office which served them in good stead last week.

The attractions listed to depart next Saturday night are two of George M. Cohan shows, "So This Is London," which opened at the Hudson Theatre, August 30, 1922, and the musical comedy, "Little Nellie Kelly," which opened at the Liberty Theatre on November 13, 1922; "Icebound," which opened at the Sam H. Harris Theatre on February 10th last and "Go Go," now playing at the Apollo Theatre, which opened at Daly's 63rd Street Theatre on March 10th. It is possible that two others of the dramatic shows may join this group on Saturday night, leaving seventeen shows to be chosen from next Monday night.

THEATRE COMING DOWN

The Grand Opera House, Wilkesbarre, Pa., which for many years has been playing musical comedy and legitimate attractions in being demolished and will be replaced by an office building.

Arrangements have been made by the Erlanger and Shubert booking offices to have the road shows play the Irving Theatre, formerly the Majestic, a burlesque house, in the stead of the Grand Opera House, beginning with the forthcoming season.

MUSICIANS ASK NEW WAGE SCALE

Calling for an increase in wages from \$10 to \$20 a week the American Federation of Musicians presented last Saturday to the International Theatrical Association a new scale of wages for their travelling members which they are asking to be approved and to become effective on September 1st.

This scale will be submitted to the Labor Board of the I. T. A., which consists of Alfred E. Aarons, Abe Levy and Sam H. Harris at a meeting they will hold in the headquarters of the organization in the Loew-State Theatre building on Thursday. Following the submission of the scale to the Labor board of the managers' organization conferences will be held between members of the board and representatives of the A. F. of M., headed by Joseph N. Weber, international president of the organization.

The new wage plan calls for the payment of \$75 a week instead of \$55 a week to men travelling with comic opera, musical comedy, farce comedies, extravaganzas and spectacular entertainments which give nine shows or less a week playing week stands.

For similar attractions playing broken-weeks or one or two night stands the Federation asks for the wage of its members to be increased from \$70 to \$80 a week. Where attractions end their season by playing fractions of a week and where the men get \$9 for a single daily performance and \$15.50 for two performances a flat day's pay of \$17.50 is asked.

In the grand opera field where musicians are now getting \$112 a week for seven performances, the new scale calls for a weekly payment of \$130 a week for eight performances or less. Grand Opera companies which play to a top of \$4 and are now paying the musicians \$80 a week for eight performances are asked to increase the wage to \$90 for a similar number of performances.

COHAN SHOW OPENS IN LONDON

George M. Cohan's musical comedy "Little Nellie Kelly" had its London premiere at the New Oxford Theatre before a capacity audience last Monday night. Mr. Cohan attended the performance and was called upon for a speech at the final curtain. He leaves England today (Wednesday) for America on the S. S. *Majestic*. Being the Fourth of July, Mr. Cohan will celebrate his birthday aboard ship and will attend a dinner given in his honor by Eddie Dunn.

"IRISH ROSE" FOR ATLANTIC CITY

Ann Nichols will present a company of "Abie's Irish Rose" for a ten week engagement at the Garden Pier, Atlantic City, beginning July 16. Included in the cast to play at the seaside resort are: Hyman Adler, Jacob Frank, Helen Grossman, Fred Strong, James A. Devine, David Herblin and Joseph Carroll.

The "Abie's Irish Rose" company at the Pitt Theatre, Pittsburgh, began the 17th week of its engagement there last Monday. The run of the play there establishes a record for the "Iron City." The play has also broken records in other cities, staying long after the scheduled time.

"PRINCE" BREAKS ALL RECORDS

St. Louis, July 2.—More than fifty-seven thousand persons attended the revival of "The Prince of Pilsen," offered last week by the municipal opera company at the Municipal Theatre. The takings on the week were \$35,000, which is \$7,000 more than the largest seat sale ever recorded for one week in the five years the Municipal Opera has been operating. The next largest was \$28,000, for Kalman's "Miss Springtime," last year.

The Municipal Opera Company inaugurated its season here on Monday, June 4. It has proved profitable from the start but the past week's receipts has established a new record. The public have responded to the company's efforts to provide absolutely the best in both operettas and players to such an encouraging extent that the remainder of the run should be thoroughly successful.

This year the company has assembled a formidable group of opera and comic opera singers, whose efforts in behalf of establishing the Municipal Theatre have been well received.

The roster of players includes Craig Campbell, Detmar Poppen, Thomas Conkey, Roland Woodruff, Flavia Arcara, Blanche Duffield, Helen Morrill, Dorothy Maynard, Frank Moulan and William J. McCarthy.

The choruses are made up of talented amateurs and those showing a conscientious aptitude for the stage are awarded a scholarship at the end of each season.

A special feature of the Municipal Theatre is a free section of twelve hundred seats, which enables those who otherwise could not afford it an opportunity to enjoy the performances.

WOODS TO TAKE 48TH STREET

A. H. Woods has made arrangements with the Equity Players whereby he will take possession of the Equity Forty-Eighth Street Theatre for twelve weeks beginning August 1st to present several of his new productions. It is likely that "The Next Corner" by Kate Jordan will be the first of the Woods attractions presented at this theatre, on August 13th.

It is said that the Equity Players do not contemplate making any productions in the theatre until late in October or early in November and that when Mr. Woods came along with an offer of \$3,000 a week for the 12 week period it was quickly accepted.

UNNAMED PLAY OPENING

CHICAGO, June 30.—The Broadway Players at Grand Rapids, Mich., will present a new play, which is unnamed, at Powers Theatre that city. It is the work of William H. Wright, who was unable to find a title that suited him, and therefore suggested that it be presented without the use of any title.

INDIAN ACTRESS ILL

Gowongo Mohawk, formerly well known as "the Indian Actress" in America and England, has been laid up with partial paralysis at the "Mohawk Wigwam," Edgewater, N. J.

For years she was starred in "Wep-Ton-No-Mah," an Indian play.

COSTUMES

Who will make your next ones?
Those who have bought from us say—

BROOKS-MAHIEU

1437

B'WAY.

N. Y. 11,000 COSTUMES FOR RENTAL

P. M. A.-EQUITY WAR FEAR HOLDS UP SHOW PLANS FOR NEXT SEASON

Managers Confining List of New Productions to a Minimum on Account of Actors' Strike Fear Next June—Many Managers to Confine Activities to Sending Out of Hold-Overs

From all indications the production output for the season of 1923-24, insofar as new productions are concerned, will be reduced to a minimum unless a new truce is effected between the members of the Producing Managers' Association and the Actors' Equity Association.

Despite the fact that the existing agreement between both bodies does not expire until next June, after which the Equity will invoke "Equity Shop" conditions upon all producing managers, the latter are marking time and proceeding cautiously with their plans for the coming season.

In previous seasons practically every theatrical manager had his plans lined up. He knew just what he was going to do. This year he seems to be a bit skeptical as to the outcome of the almost certain rumpus with the actors' organization and therefore he is hesitant about saddling himself with the expense of any more productions than is necessary to keep his office operating.

Economy in production cost will also be the watchword. It is doubtful if any manager will squander enormous sums of money on lavish productions, since the possibility of an actors' strike would make it next to impossible to overcome the production "nut" in a single season. Florenz Ziegfeld, for instance, has foregone a new "Follies." The current edition at the New Amsterdam has been brightened up with additional comedy scenes and songs and will continue indefinitely. Of course, should the P. M. A. and Equity come to some understanding before the existing agreement has expired, it is quite probable that "Ziggy" may produce another "Follies" late in autumn. "Ziggy" is also withholding two other musical productions in abeyance, a new starring vehicle for Fanny Brice and a new play for Mary Eaton.

Another graphic instance of managerial frugality is gleaned from the announcement that Al Jolson will again take to the road in "Bombo" this season instead of having a new musical extravaganza, as had been announced. The Messrs. Shubert, like other managers, are none too sanguine to tie themselves up with an expensive production which would unavoidably be held up in the case of an actors' strike. The Jolson productions are costly and usually are good for at least two seasons. With but one season to recoup production cost the Shuberts evidently think it too hazardous a gamble.

Selwyn and Company have announced a number of new productions, but those close to the producers believe that this firm will depend entirely upon foreign importations to keep the firm active until the war clouds have disappeared. Instead of bothering themselves with the burdensome details of building lavish productions, they will import foreign productions, with casts intact. Nevertheless they will be prepared to rush a list of native productions into rehearsal just as soon as they are assured that the strike clouds have disappeared.

Charles B. Dillingham, on the other hand, has announced the acquisition of a number of plays for the coming season, but has not committed himself to any definite production dates. A. H. Woods has so far lined up six productions and expects to have them going in full blast on Broadway before the latter part of next month.

A. H. Woods, however, is among the more optimistic ones and does not seem to give a rap one way or the other as to what happens. He has lined up six new productions and expects to have them all running full blast on Broadway before the end of next month. Sam H. Harris has also announced several new produc-

tions, but in a pinch could get by without making them, if necessary, inasmuch as he has a number of "hold-overs" that would keep his office sufficiently busy for another season. Heading this group is "Rain," conceded to be the greatest money-getter of the non-musicals of last season, which remains at the Maxine Elliott Theatre. Then, too, Harris has "Secrets," "Ice-bound" and "The Music Box Revue" from which to curtail sufficient revenue should he suspend production activities until the P. M. A.-Equity situation has been cleared up.

While some of the younger producers may increase activities, the older ones, such as "Abe" Erlanger, Lee Shubert, Henry Miller, George Tyler and William A. Brady, are proceeding cautiously and are promising little, if anything, for the coming season. In previous seasons, long before this time of year, their mimeograph was spinning with prolonged announcements of at least a dozen or more plays to be launched by each. Brady has announced several, but if he grabs a winner in the first few he will hold up the others until the strike rumblings have disappeared.

George M. Cohan is maintaining characteristic silence insofar as any new productions are concerned. George evidently feels that he is sufficiently set for the season with "The Rise of Rosie O'Reilly," his latest musical show at the Tremont, Boston; "So This Is London," at the Hudson; "Little Nelly Kelly," at the Liberty, and "Two Fellows and a Girl," now running in Chicago and which comes to the Vanderbilt Theatre next month. Then, too, George is also clipping coupons from the London productions of "So This Is London" and "Little Nellie Kelly." Cohan has leased the Vanderbilt Theatre for one year and it is understood that he will renew the lease if a pre-war agreement is reached in the meanwhile between the P. M. A. and Equity.

Equity has been prone to scout the managers' inactivity as an attempt to batter down the morale of the actor and throw him into panic through their announcement of limiting next season's production output. They maintain that somebody will have to produce to keep the theatres open and that if the recognized producing managers intend to play "possum" the independents will forge ahead.

On the other hand, the Producing Managers are refraining from any opinions of what will be the outcome of the 1924 combat and at the same time are arranging their line of battle, to be made effective just as soon as war is declared by the actors.

More optimistic managers believe the whole affair will be amicably adjusted without any conflict whatsoever. These latter assume an attitude that it is entirely unnecessary to cross bridges until you come to them and are hopeful that the ensuing year will straighten things out. But even these are not tying up their finances in lavish productions.

COSMOPOLITAN OPENS AUG. 1

The Cosmopolitan Theatre, formerly the Park, on Columbus Circle, entirely refitted and remodeled will open in August.

The orchestra will be composed of forty men and will be under the direction of Victor Herbert.

The first picture to be shown will be the new Marion Davies feature, "Little Old New York."

"SHUFFLE ALONG" ON THE COAST

SAN FRANCISCO, July 2. — "Shuffle Along," at the Columbia, opened to an enormous house and since opening has played to enormous houses.

BIG PROFIT ON OPERA HOUSE SALE

Oscar Hammerstein's last attempt to produce opera which resulted in his building the Lexington Opera House at a cost of one million dollars, at the southeast corner of Fifty-first street and Lexington avenue, has finally terminated by being a Loew movie house, sold to Marcus Loew by Frederick Brown for \$825,000, with the margin of profit said to be \$250,000. Brown bought the property in June, 1922, from Mrs. Edith Rockefeller McCormick.

The theatre, built in 1913 seats about 3,000 people but will be altered by Marcus Loew to come up to the standard set by the big Broadway movie houses. The purpose of the house is to cater to the fast growing population of Park and Lexington avenues below Fifty-ninth street, which have no theatre of any size in that neighborhood.

After Hammerstein's attempt to produce opera at the house, the Manhattan Life Insurance Company which had advanced him \$450,000 on the property, demanded its money, and when it did not come fast enough went to court and had a receiver appointed. A year later Mrs. McCormick and associates acquired the house, had it refurnished and started the Chicago Opera Company there. Mary Garden and Lucien Muratore gave the premiere performance, but opera patrons could not be induced to go to the east-side house, with the result that Mrs. McCormick sold the theatre to Mr. Brown.

BROADHURST PLAY SCORES

Tom Broadhurst, manager of the Broadhurst Theatre and brother of George Broadhurst, has turned playwright and Henry Miller is playing in it on the coast. It is called "The Golden Fleece" and produced recently at the Columbia Theatre, San Francisco, where it scored strongly and will be kept on indefinitely. It will probably be seen in New York in the fall.

In the company which supports Mr. Miller in the play are, Blanche Bates, Robert Warwick, Geoffrey Kerr, Laura Hope Crews, Helen Daubert, and John Miltun. At the conclusion of the engagement of "The Golden Fleece" Mr. Miller and his players will present a revival of Shakespeare's "Julius Caesar."

REWRITING "FIRST THRILL"

George Leffler is now having Beulah Poynter's comedy drama "The First Thrill" rewritten by Miss Poynter and Frank Mandell and will again produce the play which had a two week tryout last spring, in New York City early in October. Eleanor Griffith who played the feminine lead in the tryout production will head the cast.



Marie HENRIETTA and William WARRINER
(Scintillating Song Stars)

There are shooting stars,
There are falling stars;
But here are two rising stars.

Direction, PAT CASEY OFFICE
Personal Rep., KENNETH RYAN

ONE NEW SHOW FOR CHICAGO

CHICAGO, June 30.—Freak weather has been the rule here this week with several days that were exceptionally cool following the terrific heat spell of last week. Although the cool spell should have helped box office receipts there was no noticeable jump with this change.

One new play is offered for the coming week. William Courtenay returns to the Cort after an absence of several weeks, when his last offering at this playhouse was discarded after a two weeks' run. Mr. Courtenay will offer Oliver White's crook comedy "Dangerous People" beginning Sunday night. Donald Brian who closes his Chicago engagement at this house tonight will take his play "Rolling Home" east where it will be set to music and offered the New York public as a musical comedy this fall.

Eugene O'Brien who has enjoyed a successful run of eleven weeks at the Princess will close his engagement at this house next Saturday night and take his production on the road. This will leave but five theatres in the loop offering entertainment for the summer. "The Dancing Girl" at the Colonial is doing the best business of the musical offerings now here. The Howard Brothers at the Apollo are doing only a fair business. "Blossom Time" that pretty operetta at the Great Northern is holding on at this house. "Chains" considered the best play in Chicago is now going into its seventh week at the Playhouse and "Up the Ladder" remains at the Central.

ROSS OUT OF SERVICE CORP.

Arthur S. Ross, actor and playwright, in whose behalf the Greenwich Service Corporation of No. 1 West 34th street have been sending out circulars for the purpose of raising \$160,000 to float a theatrical venture known as Masterpieces, Incorporated, has informed THE CLIPPER that he is no longer connected with the enterprise and has not taken any active interest in its affairs since May 1.

Ross claims that he did not approve of the way business was being done by the promoters of the project and that he resigned from the corporation as a result of discoveries he made. At the time that Ross tendered his resignation he asserts the Greenwich Service Corporation had raised \$7,000 toward the financing of Masterpieces, Incorporated, but that he had not received any share of this money.

"PANAMA KID" FOR BROADWAY

"The Panama Kid," an elaborated version of the vaudeville act of the same title by the late Taylor Granville and Edgar Allan Woolf, will be given its premiere at a Broadway theatre in early Autumn by a new producing firm to be known as The Panama Kid, Inc. The officers of the new corporation are Robert Sterling, Harry Young and Martin Wells.

"The Panama Kid" was originally produced in vaudeville two years ago with Taylor Granville featured in the cast. It ran one hour and thirty-five minutes, which the bookers decided was entirely too long for vaudeville. In its elaborated form it will be divided by three acts and ten scenes.

WELSH DUO WITH REVUE

CHICAGO, June 30.—Theophilus Alban and Reba Morgan, known in picture theatres and vaudeville as "The Welsh Duo," joined Frank L. Wakefield's Winter Garden Revue at the Palace Theatre at Minneapolis last week, opening Saturday, June 30. "The Welsh Duo" had been a prominent feature of the jazz festival at the Stratford Theatre in Chicago, week of June 17, a show which had Jack Norworth as its feature.

NEW COLORED CAST SHOW

"Miss High Brown," a new colored musical show with lyrics and music by Maceo Pinkard, who wrote the score of "Liza" will open shortly in Philadelphia. The Hilton Productions, Inc., of which Pinkard is the principal member, will make the production.

The show will go into rehearsal shortly and will open early in August.

SPIEGEL'S MOTHER-IN-LAW'S OFFER TO LIQUIDATE CLAIMS REFUSED

Mrs. Mitchell M. Mark's Offer to Advance \$350,000 to Settle Theatre Owner's Affairs Could Not Be Accepted Due to Objections of Attorneys for Shuberts and Markowitz— Another Meeting To Be Held on July 24

Overtures for the settlement and liquidation of all claims against Max Spiegel, the theatrical producer and theatre owner who is now confined as an insane patient in a sanitarium at Stamford, Conn., were made to the creditors of Spiegel at a special meeting called for the purpose in the United States District Court by Referee Harold P. Coffin last Friday afternoon. The proposition submitted to Coffin and the trustee of the bankrupt's estate was that Mrs. Estelle Mark, mother-in-law of Spiegel and widow of Mitchel Mark former head of the Mitchel Mark Realty Corporation, which controls the Strand Theatre, New York and other theatre properties would be willing to expend \$350,000 to clean up the financial difficulties of her son-in-law.

With the exception of two creditors all were willing to accept the proposition. But as these two held out, Referee Coffin decided that he would adjourn the meeting until July 24 to allow the attorneys and representatives of Mrs. Mark to take up the matter with these creditors. Those opposed to accepting the settlement were the Shuberts who hold a \$29,000 claim against Spiegel and Irving Markowitz who has a claim of \$2,500. Both of these claimants were represented by counsel at the hearing, who stated that their clients had not permitted them to accept any settlement which would be made along the lines submitted by Mrs. Mark.

Mrs. Mark's terms in settling the difficulties of Spiegel were to pay ten cents on the dollar of all unsecured claims and twenty-five cents on the dollar for all collateral which was spurious on which Spiegel obtained loans. Those of the creditors who held good securities for their loans were to be paid the full amount of their claims.

At the conclusion of the meeting Leo Oppenheimer, attorney for the trustee said: "A great many banks want to foreclose their collateral, but are awaiting the results of this creditors' meeting and will not wait much longer. I would like to get consensus of opinion here. Let us submit the matter to a formal vote."

With the exception of the representatives of the Shuberts and Markowitz all the other creditors and Referee Coffin were willing to accept the settlement.

Mr. Oppenheimer in making the proposition which was submitted by Edward Hymes, the trustee, said that those who held spurious securities would be allotted twenty-five cents on the dollar providing they surrendered their right to proceed against the Mitchell A. Mark Realty Company for having placed Spiegel in a position to do these alleged forgeries of certificates.

The forgeries are said to amount to about \$520,000.

In submitting the proposition of Hymes to the creditors Mr. Oppenheimer said that

it was an offer for a "common law settlement." He said Spiegel had been judicially committed as an insane person; that some of the creditors entertained grave doubts as to the mental state of the bankrupt; that his moral affliction, however inexcusable, was not of consequence in arranging a business-like settlement. He said that the situation in this case was a very difficult one; that the trustee realized that one-half of the creditors advanced their money on securities that have since been found to be spurious.

He stated that a large number of acceptances to the offer of Mrs. Mark has already been made and that it was the wish of the trustee to submit the offer to the court and to all the creditors.

Joseph Ottenberg attorney for the majority of the creditors said it was hoped to realize an equity of from \$50,000 to \$60,000 from the wreck of Spiegel's enterprises and that then the first complication would arise—the settlement of a \$200,000 claim held by Samuel Pett, who holds a judgment against certain securities, filed prior to the time of the petition in bankruptcy.

Mr. Ottenberg urged that it was necessary to get the consent of all the creditors as only under these conditions would Mrs. Mark consent to make the settlement and clear up the difficulties. He also brought out the fact that unless settlements were made that it would be most trying for the creditors as the case would have to take its normal course as far as proceedings before the referee were concerned and that it looked as though those creditors who wanted to press their claims would have to raise a fund to fight their cause, which might take a great many years with the result that less would be gained then, than there would through an immediate settlement.

Among the creditors represented at the meeting were the 23rd Ward Bank which holds a claim of \$11,000; Charles Moore whose claim amounts to \$2,223; the Motors Mercantile and Commercial Company to whom there is \$8,000 due; Edward Monet who has \$8,000 outstanding and the Gotham National Bank which has an action pending against it for \$56,000 on securities pledged by Spiegel.

All of these creditors are willing to accept the proposition of Mrs. Mark as their attorneys contend that "a bird in the hand is worth two in a bush." It is expected that the creditors will bring pressure to bear on the two creditors who are at present against accepting the proposition so that by the time the meeting is held again they will be willing to accept the settlement offered.

It is reported along Broadway that upon the settlement of the claims that endeavors will be made to have Spiegel freed from the sanitarium and sent to Europe, with his wife, for a vacation.

MORRISEY AND EQUITY DIFFER

And now it is Will Morrisey and the Actors' Equity who are at loggerheads.

The trouble seems to have been precipitated by Morrisey not posting the usual bond demanded from all independent producers, to act as "strand insurance" should his forthcoming revue, "The Newcomers," not live up to expectations. Morrisey feels reasonably confident that it will. Equity evidently is not so confident.

From a reliable source it is said that the Equity had been expecting a visit from Will with said bond for more than a week. When it had not materialized up to last Thursday, a delegation from Equity called upon him at the Times Square Theatre, where the show is rehearsing. Will was deeply engrossed "pepping up" kick lines for "Those Good Old Gags," one of the big numbers of the show and refused to be annoyed. But the Equity folk were insistent. This aroused his ire—or Irish—and prompted Will to remind them that a rehearsal stage was no place for business, other than that which the authors had written into the libretto.

The outcome was that the Equity folk addressed the company and told them where Morrisey stood with them and that he had not posted a bond, as required, but that they could use their own judgment as to whether or not they continue with the piece. It was made plain that if they continued with Morrisey without his bond being up they would be acting entirely upon their own responsibility.

None had walked out on Saturday nor had Morrisey posted a bond.

It is the general opinion that the difficulties will be ironed out before the Morrisey show departs for its out-of-town opening.

The bond proposition seems to be the only fly in the ointment with Equity, inasmuch as Morrisey's company is one hundred per cent Equity.

TED LEWIS SHOW OPENS AUG. 4

The Ted Lewis "Frollics," featuring Ted and his band, will open at the Shubert Theatre, Boston, on August 4. After a four-week run in the Hub the piece will be brought into New York. In addition to Lewis and the band the cast includes Julius Tannen, Lillian Lorraine, Lovey Lee, Joe Morton, Jane Taylor, James Coughlin, Capman and Capman, the Lomas Troupe and Nan Decker.

WOODS GETS "RED LIGHT ANNIE"

Having turned over the majority of interest in Sam Forrest and H. D. Housom's play "Red Light Annie" to A. H. Woods, Sam H. Harris has relinquished all active interest in the production and Woods will stage and produce it at the Booth Theatre, on August 20, with Mary Ryan at the head of the cast. The show was tried out last spring by Harris under the title of "Snow."



Your Old Friend PAT WHITE and Jack, the Dancing Dog. To be featured with Fred Clark's "Let's Go" Company this season.

2,000 AT SAVOY FUNERAL

One of the most impressive funeral services ever held for a member of the theatrical profession took place last Friday, when 2,000 stage, screen and other friends of Bert Savoy, comedian, who was struck by lightning while bathing last Tuesday at Long Beach, crowded in and around the Funeral Church at Sixty-sixth street and Broadway, where the Rev. Dr. Nathan Seagle, rector of the St. Stephen's Protestant Episcopal Church officiated.

Beautiful flowers from many sources literally covered the Funeral Church and not the least among the wreaths in the chapel was one inscribed "husband" from the actor's divorced wife, Anne Savoy.

Those present included many prominent stage folk and at one time the crowd in front of the place was so congested that police reserves were called to clear the street and direct traffic. Jay Brennan, Savoy's teammate on the stage, was deeply affected at the services. Brennan was on his way to French Lick Springs for a short vacation when he was recalled by the news of Savoy's death.

Others present included: Mrs. Mary Walker, of Chicago, mother of the actor; the Reverend Claude Reader, curate of the Little Church Around the Corner; Eddie Cantor, John Charles Thomas, Blanche Merrill, Mrs. John Sagan, mother of Ina Claire; Flora Finch, motion picture actress, and members of the "Little Nellie Kelly" company, as well as members of the latest edition of the "Greenwich Village Follies" in which Savoy and Brennan were to re-open in the Fall when the show went on tour again. Mark Wilson, manager of the Chesnut Street Opera House, Philadelphia and other out of town theatrical people were present also. Thirty automobiles filled with relatives, friends and flowers followed the body to Woodlawn Cemetery, where it was placed in a vault.

Savoy and Brennan, did not take out life insurance policies favoring each other as beneficiaries after all, it became known last week. The policies were to be taken out through George Coxey, insurance agent who had already taken the preliminary steps with the New York Life Insurance Company, but the final arrangements were never concluded. At the last moment Savoy is said to have changed his mind.

CANTOR TO TRY PICTURES

Test pictures are being made of Eddie Cantor, of "The Follies" in blackface and should they register properly one of the large film concerns is prepared to give him a contract for a series of pictures. This concern, it is said, figures that with the amount of publicity given Al Jolson when he disappeared from the Griffith lot, that in case Cantor should come up to expectations in the "tests" there will be little difficulty of putting him into the position that Jolson was striving for at the time he left the Griffith studios for Europe.

The disappearance of Jolson from the Griffith lot is reported to have cost D. W. Griffith \$72,000. There was \$60,000 expended for street scenes and other scenic investitures for the picture and it is said that the Griffith organization had spent in the neighborhood of \$12,000 for salaries of actors and people that were used in several mob scenes that were "shot" early in the picture. According to a reliable informant more than 6,000 feet of the picture "The Clown" had been taken when Jolson got "screen fright" and suddenly sailed for England.

MUSICALIZING "FRIEND MARTHA"

Arrangements have been completed between Joseph McCarthy, Harry Tierney and Edgar MacGregor whereby they will make a musical adaptation of Edward Peple's play, "Friend Martha," which was produced under the direction of MacGregor at the Booth Theatre two years ago. The musical version will be presented by Peple in association with J. J. Shubert.

"THUMBS DOWN" AGAIN

"Thumbs Down," a new melodrama by Myron C. Fagan which was tried out earlier in the season, will make a fresh start in Atlantic City on July 16, after which it will move to the Walnut Theatre, Philadelphia, for a run.

NEW SHOW FOR JACK NORWORTH

Jack Norworth is winding up his vaudeville tour and will shortly begin rehearsing a new comedy, "Honeymoon House," which will serve as a starring vehicle for his return to the legitimate stage. The piece is the joint effort of Herbert Hall Winslow and Emil Nytray.

BERNARD GOES TO EUROPE

Barney Bernard, who recently closed an engagement in "Partners Again" sailed Tuesday on the *Aquitania* for England. Bernard will remain abroad until the middle of August when he will return to begin rehearsals in the Collier and Bernard revue at the Fulton Theatre.

WOODS TO DO LAWRENCE PLAY

A. H. Woods has secured the rights for producing a play written by Vincent Lawrence which was recently presented by the stock company at a Worcester, Mass., theatre. No title has been chosen for the play and at the time it was presented in Worcester a contest was held to select an appropriate title for the play which as yet has not been selected.

ANOTHER MYSTERY PLAY

Another mystery play has appeared in the offices of the producers for inspection and production. It is entitled "The Jade Blade" and was written by Lee Rawley, a New York newspaper man.

RICKARD AND RINGLING WILL ERECT \$18,000,000 AMUSEMENT ARENA

Promoters, Backed by Big Bankers Have Taken Over Square Block from Railway Company and Will Build Monster Edifice which Will Include Theatre and Office Building.

G. L. (Tex.) Rickard, John Ringling, the circus magnate, and a group of bankers have completed negotiations whereby they will take possession of the property located on Sixth and Seventh avenues and running from Fiftieth to Fifty-first street, now occupied by the New York City Railways as a car barn, for the site of a new Madison Square Garden, which will seat 26,215 people, a twenty-six story office building and a theatre to seat 4,500 persons, which will be erected at an estimated cost of \$18,000,000.

Little light would be shed on the project by those interested. All that would be said on the project at the Rickard office was that Mr. Rickard on Monday was signing important papers at a lawyer's office, while at the Ringling office all inquiries were referred to Rickard or John J. Kelley, attorney for the Ringlings, who is now in Chicago. Efforts to ascertain the identity of the bankers in back of the project were futile.

Negotiations for the site of the "largest indoor arena in the world" have been going on for several months. Difficulties in closing the deal were due to complications brought about through the street railway company being in the hands of Job Hedges, receiver. All of the terms of the sale have been agreed upon by the interested parties and it is said that as soon as Judge Julius M. Mayer, of the Federal Court, approves the sale, title would pass from the present owners to the New Madison Square Garden Corporation, which Rickard and Ringling recently had incorporated.

The acquiring of the site by Rickard and his associates and the erection of the arena, theatre and office building, will in no way conflict with the further operation of Madison Square Garden by Rickard. Rickard has a lease on Madison Square Garden which still has eight years to run, and Rickard will continue to operate it along the same lines as he has in the past.

First light of the new proposition was gleaned through the announcement by Rickard to several personal friends that he had a good thing coming and invited them to participate in the subscribing of stock for the project. It was through one of these friends that the plans became known. This friend, however, is not in a position to know the identity of the four banking concerns which will participate in the underwriting and launching of the new venture.

This new corporation filed its certificate at the office of the Secretary of State in Albany on May 31. According to present plans it is to take over all of the interests of Rickard in the United States. Profits from his activities in America and in foreign countries will go to the corporation, which he is under agreement to serve for twenty years from May, 1923. The place of Chairman of the Board of Governors of the corporation will be filled by John Ringling. Prominent men in the financial and sporting world who are to invest in the project will compose the other portion of the board of governors.

The new indoor arena is said to be only one phase of the activities of the new corporation. It has taken over not only the management of Madison Square Garden at Twenty-sixth street and Madison avenue, but of Boyle's Thirty Acres in Jersey City, where Rickard has been staging prize fights for the past few years, through the transfer of the lease of the property to the corporation from Rickard. The corporation will also have control of the big open air arena, which Rickard has announced he will built next Winter for use next Summer as a place to stage boxing bouts, bicycle races and other athletic contests.

The corporation also plans to build big open air swimming pools in Philadelphia,

Pittsburgh, Chicago, Kansas City, Omaha, St. Louis, and in several other cities.

The new indoor arena, according to present plans, at the start will not be used for prize fights. It will be called a great amusement center and will contain a swimming tank twice the size of the one in Madison Square Garden. It will also be laid out so as to be able to be the permanent headquarters for the annual Horse Show, Automobile Show, Motor Boat Show, Silk Show and other shows which are staged in New York annually. It will probably be offered as the headquarters for the Democratic national convention in 1924, in case New York is chosen as the convention city. It is said the work will be rushed so as to have the place ready for use by the convention in case it comes to New York in June, 1924.

Ringling Brothers and Barnum and Bailey Circus will play their annual New York engagement at the new arena in the place of Madison Square Garden. The new arena will have seating room for more than twice as many people as the old Garden, and John Ringling figures he can put on a bigger and much better show in the newer place than he could at the smaller Garden.

Thomas Lamb, architect, has prepared the plans for the gigantic structure. Nothing could be learned as to how or by whom the 4,500-seat theatre which will be built in conjunction with which the arena will be operated.

ADLER TO DO YIDDISH STOCK

Charles Adler, dancer in "Helen of Troy, N. Y.," at the Selwyn Theatre will leave the cast of the show late in August to retire from the stage and manage a Yiddish stock company which he will install at the Amphion Theatre, Brooklyn, early in September. Adler last week on behalf of the Earle Amusement Company purchased the Amphion Theatre property. This house for many years played legitimate attractions booked by Klaw and Erlanger, also housed stock companies, vaudeville, motion pictures and burlesque attractions. Adler will have the house remodelled and will rearrange the seating capacity of the theatre, install new seats which will seat 1,200 persons.

PLAN BENEFIT FOR CARYLL WIDOW

Word from London reveals the fact that plans are now being formulated in New York to give a benefit in aid of Mrs. Ivan Caryll and family, who are the widow and children of Ivan Caryll the noted musical comedy composer.

According to a London despatch Mrs. Caryll is not getting the returns from the estate of her husband which it was believed she would. It was understood at the time of the death of Caryll that his widow and family had been well provided for.

It is said that Caryll's generosity to his friends and those in need was unbounded and that in this way he distributed a great part of the fortune he was thought to have left his widow and children.

Efforts to ascertain who was arranging the benefit for Mrs. Caryll and her family met with no response, but it is said that theatrical associates of Caryll and a number of composers and authors are launching a movement for a monster benefit to be held in a New York theatre early in the fall.

DUNCAN SISTERS SHOW OPENING

SAN FRANCISCO, July 2.—Next week will see the premiere of the Duncan Sisters in "Topsy and Eva," at the Wilkes-Alcazar Theatre, which is scheduled to start on July 8. The book is by Catherine Chiselm Cushing, suggested by "Uncle Tom's Cabin." Music and lyrics are by the Duncan Sisters.

Beginning with the above mentioned attraction the theatre will discontinue its Thursday matinees, but will give one on Wednesday instead, in addition to the regular Saturday and Sunday afternoon shows. The Midweek matinees will be at \$1.00 top, while the evening prices will be fifty cents to one dollar plus tax.

The attraction this week at the Wilkes-Alcazar is the final week of Charles Ruggles in a revival of "The Nervous Wreck," done by Ruggles and the Stock Company.

"DEW DROP INN" TO RETURN

"Dew Drop Inn" which concluded its season at the Astor Theatre last Saturday night due to the hot spell will again open at that theatre in three weeks with the original cast headed by James Barton. The Shuberts expect to keep the musical comedy there until the fall when the Universal Film Company take the house over to present motion pictures.

WOODS TO DO "JURY WOMAN"

Within two weeks A. H. Woods will place in rehearsal "The Jury Woman," a play by Bernard K. Burns, a Milwaukee advertising agent. Venita Otis Skinner, daughter of Otis Skinner has been engaged to play the leading role.



BUDDY BALDWIN

Buddy Baldwin and his Orchestra, an organization which has so endeared itself to patrons of the Hotel Nassau that it is now enjoying its fourth consecutive season at this famous Long Beach resort.

NO CHANCE FOR "THE MIRACLE"

Morris Gest, it is reported, prior to sailing for Europe gave up all idea of producing in New York next season Max Reinhardt's spectacle "The Miracle." Cost of production and operating expense is said to have been so enormous, that Gest would have had to stand large weekly losses if he tried to stage the spectacle.

Reinhardt came to America early in the spring from Germany for the purpose of consulting with Gest regarding the production of "The Miracle" and several other productions. Upon his arrival here he and Gest conferred with reference to putting on the spectacle at the Hippodrome. They went to the playhouse, took measurements of the stage and house and after finding it satisfactory negotiated for the lease of the place. Gest, it is said, obtained the lease of the establishment for next season at a rental of \$9,000 a week, which was figured on the basis of a 35 week season.

Then began conferences with scenic artists and production builders. At the conclusion of the conferences it came to light that one set or scene alone called for the expenditure of \$52,000 and that the production before it would be completed for presentation would cost in the neighborhood of \$500,000.

Then Reinhardt informed Gest that the spectacle would have to be staged along the same line that it had been in Europe and that it would require 1,000 minor characters and supernumeraries. Gest, it is said, informed Reinhardt this would be impossible in America as the people that were required for this work would have to be paid from \$35 to \$50 a week for two performances a day and that this amount would total \$40,000 weekly. Besides this expenditure another \$10,000 or more would be required for the salaries of the principals.

When Gest was confronted with these figures and the tentative future outlay required he decided to take up the proposition with Otto H. Kahn, the banker, who was to finance the venture. He presented the entire proposition, figures and all to Mr. Kahn, and the latter is said to have informed Gest that it would be futile to undertake the production of the foreign spectacle in New York under those conditions. Efforts were made by Gest to get Reinhardt to reconsider his ideas of the production and present a new plan which would not call for the use of so many people and the outlay of so much money for production. He was told that the proposition was entirely commercial and that Gest could see no way whereby a return would be made on the money invested even if the spectacle proved to be a huge success. Reinhardt, however, held to his first plan and informed Gest that "The Miracle" would only be staged by him under the conditions he originally named.

Finding that no modifications of the Reinhardt plan could be made, Gest informed Kahn and the latter directed him to call this particular production off. Following this meeting with Kahn, Gest returned the lease he held for the Hippodrome to the United States Realty Corporation, owners of the property.

Though Mr. Gest will not produce "The Miracle" for the time being at least he is arranging to produce several other Reinhardt vehicles in New York next season. While he is abroad now, Gest is either in close touch with Reinhardt or has a man with him to handle any details of productions which Prof. Reinhardt will make in America for Gest next season.

BLOSSOM HEATH INN BANKRUPT

An involuntary petition in bankruptcy was filed last week against the owners of Blossom Heath Inn, Lynbrook, L. I. Federal Judge Campbell has appointed Louis J. Castleano and Harry J. Susskind as receivers. The aggregate liabilities are \$6,035, with no assets mentioned.

Among the creditors are A. Silz, Inc., \$1,387; Charles H. Nolte, Inc., \$2,350; Clark and Hutcheson, \$2,298.

"CRASH" OPENS ON SEPTEMBER 8

CHICAGO, June 30.—Eugene McGillan will stage the new play "The Crash" which is to open at Dubuque, Iowa, September 8. It is the joint work of Lincoln J. Carter and Ralph T. Kettering.

SHOW OWNERS TRYING RADIO TO HELP STIMULATE TICKET SALES

Nearly All of Broadway Theatres Trying Broadcasting to Keep Up Interest in Shows—Capitol Theatre Reports Big Gain After First Experiment

Radio during the heat wave has been accepted and taken advantage of as a first aid by the producers of musical and dramatic attractions in New York. With two or three exceptions, all of the musical shows and revues now playing in New York have or are contemplating making use of the "ether waves" for the purpose of maintaining interest and attracting business for the attractions.

That its use by musical shows was found useful was signified by the transmitting of the first act of "Wildflower" at the Casino Theatre several months ago. At the time the show was broadcast it was announced to those listening in that they attended a performance of the show at the Casino Theatre and mentioned the fact that they had "listened-in" on the radio they would be given an autographed picture of Edith Day, star of the show. According to the Hammerstein office 552 pictures were distributed within one week. It is also contended by the Hammerstein office that the broadcasting of the show was a stimulant for business and that as a result of the publicity the show received through the radio business held up through the hot wave better than was anticipated.

Last Thursday night Earl Carroll spoke over the radio and informed the enthusiasts that he would broadcast the first act of "The Vanities of 1923" on Thursday night, which was scheduled to be opening night. Mr. Carroll declared that the reason he was doing the broadcasting was his faith

in the support of his venture, providing it was good, from the radio fans. The broadcasting was not done as the opening was postponed.

In the dramatic field several months ago at a time business for "The Old Soak" at the Plymouth Theatre was on the wane, Edward J. Mayer, who was publicity man for Arthur Hopkins arranged to have the first act broadcasted with this procedure being responsible for business picking up for more than a month when the second act was sent out and business again increased. The same idea was used by Mayer for Ethel Barrymore in "Romeo and Juliet" at the Longacre Theatre and is said to have resulted profitably for the attraction.

Arrangements are now on to have Louis F. Werba's musical show "Adrienne" at the George M. Cohan Theatre sent out over the radio this week. Last week the first and the second acts of "Go Go" at the Apollo Theatre were sent out and it is said that the public showed quick response.

It is said that the value of the radio to the theatre in New York was brought out through the sending out every Sunday night by the Capitol Theatre over the "ether waves" its program. Sam L. Rothafel declared that following the first experiment the business of the theatre increased greatly over the preceding week and that it has been holding up each week since the innovation of the Sunday night radio concerts.

TICKET OFFICE ACTION UP MONDAY

Definite action is anticipated next Monday afternoon at a meeting of the Producing Managers' Association on the establishment of a Central Theatre Ticket Office to begin operation this fall.

At the meeting held last week much opposition arose to the plan submitted by Joseph Leblang for the establishment and operation of the C. T. T. O. Many members in attendance declared that they would be opposed to the plan submitted as it gave indications of a small group of managers getting hold of the stock of the concern and in that way giving them an opportunity to pave the way for their controlling the agency. This opposition came from some of the independent theatre owners. Some of them argued that it would be useless to begin the operation of a Central Office unless Leblang agreed to abandon the operation of the cut-rate ticket office at 43rd street and Broadway.

The plan which Leblang submitted called for the establishment of a Central Ticket office at an expense of \$500,000. In this plan submitted to the Managers' Producing Association would receive 15 per cent. of the common stock of the C. T. T. O. corporation which would give their board of governors the right to decide the policy of the agency and to have it operated along lines laid out by them. The other 49 per cent. of the stock would be divided between Leblang and those managers who would aid him in financing the ticket office. Leblang, for his services and the amount of money he would invest in the project, wants 25 per cent. of the stock, being willing to subscribe \$260,000 of the underwritten amount of expenditures with those who, getting the other 24 per cent. supplying the other \$240,000 necessary. The plan also called for Leblang to operate the agency without any salary and only take for his share of the profits the income from the 25 per cent. of the stock he would hold.

It is said that several of the bigger managers are prepared to support the Leblang proposition at the next meeting and that they will try to show the managers who are opposed to it the advantage they

would derive through the operation of the C. T. T. O.

Leblang seems indifferent regarding the discussion that is taking place over the plan he has submitted. He declares that he has turned the proposition over to the P. M. A., that it is their project and that they can do anything they see fit. He said if they choose they can select anyone they may want to operate the central office. If they want him he is perfectly willing to serve but he will not do so if he finds that some of the interested persons in the project are antagonistic to him or the project.

With reference to the operation of the cut-rate agency after the establishment of the central office, Leblang stated that this office will continue to function as long as the managers supply him with tickets and when they refuse to do this it will go out of business automatically.

MUSICALIZING "ROLLING HOME"

CHICAGO, June 30.—When Donald Brian is seen in New York in "Rolling Home," which had only fairly successful engagements at the Selwyn and Cort Theatres here the show will be a musical one instead of a comedy with a couple of songs interpolated. Gitz Rice was in Chicago the last days of the stay of the show at the Cort working out ideas for the remaking of the show. When "Bristol Glass," which had a short season at the Blackstone is seen in New York the title will be changed to "Tweedles" and Gregory Kelly and Ruth Gordon, who have the principal roles, will be starred as they should be. Out here Frank McGlynn was featured in a role that does not justify such a course and a title was given which suggests nothing.

ROSENBAUM RECOVERS

Ed. Rosenbaum, Sr., manager of "Salvy," who returned from Milwaukee with the company seriously ill, has fully recovered his health and returned to New York Monday from Atlantic City where he has been for the past month. Mr. Rosenbaum will manage the "Ziegfeld Follies" when they leave the New Amsterdam Theatre to go on tour next September.

ANN MURDOCK INHERITS FORTUNE

Miss Irene Coleman, known to the stage as Ann Murdock, who, by the will of the late Alf Hayman was to receive a life interest in the residual estate of the theatrical man who died May 14, 1921, has had that interest defined as \$280,879 according to an appraisal filed last week. The gross value of the estate is placed at \$524,758 and the net \$307,879.

According to the will Hayman's wife, from whom he was separated, was to receive \$12,000 a year until she remarries, this by an agreement made before his death. She also was allowed \$20,000 insurance. Mrs. Therese Coleman received \$10,000 under the will and an equal amount went to deceased niece, Corine B. Bauman. Albert Lyons received \$5,000 and Peter Mason and John Ryland, employees of Charles Frohman, Inc., each received \$1,000.

The estate was mostly in stocks and bonds the largest holdings being \$100,000 in United States Treasury certificates. There were also 1,237 shares of Famous Players-Lasky valued at \$88,445. Appraisal of 250 shares of Famous Players-Lasky and 455 shares of the New York Theatre was suspended because the stock is in litigation.

The debts of the estate were \$184,027 of which \$19,517 was the Federal Income Tax for 1921.

SHOW FOR NAN HALPERIN

"Little Jesse James" is the title selected for a musical comedy which L. Lawrence Weber is placing in rehearsal for production in Asbury park on Aug 20. The book and lyrics for the attraction were written by Harlan Thompson and the music by Harry Archer. Walter Brooks is staging the production. Nan Halperin will head the cast which will include Allan Kearns, Roger Gray, Winifred Harris, Miriam Hopkins and Clara Throop. After two weeks out of town Mr. Weber will bring the show into the Longacre Theatre opening it there on Labor Day.

WOODS STARTS WITH SIX

Unless present plans miscarry A. H. Woods will be represented with no less than six metropolitan attractions before the end of next month. The list includes Mary Ryan in "Red Light Annie," Lowell Sherman in "Casanova," Grant Mitchell in "The Whole Town's Talking," "The Next Corner," "The Jurywoman" and "The Good Old Days," the latter being the new title for "Light Wines and Beer." The theatres and exact opening dates will be announced later.



DEDIE VELDÉ

In 1906 Dedie Veldé came to America to play a season with the Ringling Brothers Circus. He then turned to the vaudeville stage, touring the Orpheum Circuit with his funny pantomime and hazardous, neck-breaking falls. After a tour of the Southern States with a road show, he played the principal theatres over the B. F. Keith Circuit, billed as Dedie Veldé & Co., in "Comic Capers in The Park." About this time Veldé re-entered the motion picture field, having already made several photoplays in France.

He will soon be seen in a series of two-reel comedies, the first of which is now in the course of production at the Eastern studios of the Lightning Film Corporation.

CORT-FEALY DIVORCE REVOKED

BRIDGEPORT, July 2.—The divorce granted on July 22, to John Edward Cort, son of John Cort, the theatrical producer, from Maude Fealy Cort was revoked last week by Judge Isaac Wolfe in the Superior Court. Cort according to his wife was last year manager of the Park Theatre, New York, and although he claimed in his papers for divorce that she deserted him three years ago, she asserted that she had lived with him as recently as May 1, 1921 at No. 107 Riverside Drive. Three years' desertion is required by the divorce law of Connecticut under which Mr. Cort obtained his divorce decision.

Mrs. Cort declares that the statement made by Mr. Cort that she deserted him five days after their marriage in 1920 is untrue, also he is wrong in saying that she refused to give up her theatrical career. Mrs. Cort made a trip to Bridgeport accompanied by her secretary, Miss Harriet Murweis, and asked that the decision be revoked, refusing to consent to a continuance of the order until September. Mrs. Cort declared that she had received no service of notice that the divorce trial was to be held and in consequence thereof, did not appear personally or have counsel represent her. She said further that she had in her possession documentary evidence which upon its introduction into court would obtain for her a divorce from her husband with little delay. The first intimation that she had regarding Cort's divorce, she said was when she read it in the newspapers. Personal service, she further declared would have been very easy if Mr. Cort had desired it for she is prominent in theatricals, heading her own companies, notice of which has been printed in the dailies and theatrical newspapers as well and that her engagements are generally known throughout the theatre world. The only reason for which she left Mr. Cort, she said, was because it was necessary to go to work to support herself and her grandmother. At present Miss Fealy is heading her own company which is playing at Proctor's, Elizabeth, N. J.

MUSICALIZING "OLD HEIDELBERG"

The Shuberts are having a musical adaptation made of Wilhelm Meyer Foerster's play "In Old Heidelberg," which was originally presented by Heinrich Conried at the Irving Place Theatre in German on October 21, 1902. This drama of student life was adapted into English for the Shuberts by Aubrey Boucicault and entitled "Heidelberg" or "When the World Is Young." It was presented with Boucicault in the role of "Karl Heinrich" at the Princess Theatre, New York on December 18, 1902.

Sigmund Romberg has been delegated to furnish the musical score for the show which will be produced early next season. Howard Marsh and Olga Cook have already been engaged to portray the leading roles in the attraction.

SHEA TO DO "THE CUP"

Joseph E. Shea has accepted from Wm. Hurlbut a sensational drama entitled "The Cup," which he will put into rehearsal on July 16. The story deals with the affairs of a crook and is said also to have a religious appeal.

Shea will also produce three other Hurlbut plays next season, one in New York and two on the road. The show intended for New York is "Chivalry," which will be put into rehearsal upon the return from Italy in September of Irene Fenwick and Richard Bennett, who will be co-starred.

The first of the road productions to be put out will be "On the Stairs," which will go on tour early in September and the other "Hail and Farewell," in which Florence Reed appeared at the Morosco Theatre, will be sent out during October.

"THUMBS DOWN" REHEARSING

"Thumbs Down," a new melodrama by Myron C. Fagan, went into rehearsal early this week, with a cast that includes, Sue MacManamy, Howard Lang, Harry Minter and H. Dudley Hawley. Charles C. Wanamaker is the producer of the play which is expected to open on Broadway early next month.

VAUDEVILLE

HEAVY ADVANCE BOOKINGS ON ORPHEUM

200 TO BE ROUTED BY AUGUST

In addition to over thirty acts now playing the Orpheum circuit, whose contracts will carry them over for the entire coming season on that circuit, over fifty acts more were routed up to last week, some of these acts beginning their tours this week, while other routes handed out begin on various dates from July to January. By the time the month of August rolls around, over one hundred and fifty acts will have been routed over the circuit.

The acts holding routes who have not opened prior to the current week and their opening dates are as follows: Carl Emmy's Pets, November 12, Palace, Chicago; "The Awkward Age," September 9, Palace, Milwaukee; Billy Arlington & Co., August 19, Palace, Chicago; The Arleys, November 11, Palace, Milwaukee; Lady Alice's Pets, September 16, Omaha; Ben Bernie's Band, July 1, Palace, Chicago; Rae Eleanor Ball and Brother, July 1, Palace, Chicago; Russell Carr, September 2, Orpheum, St. Louis; Margie Coate, July 1, Palace, Chicago; Harry Conley & Co., August 19, Winnipeg; Frank De Voe, July 1, San Francisco; Demidoff and Gamsakamdia, September 16, Palace, Chicago; Paul Decker & Co., July 2, Los Angeles; Dixie Four, August 26, Hennepin, Minneapolis; Irving Fisher, August 12, San Francisco; Four Fayre Girls, January 20, Orpheum, Kansas City; Gus Fowler, July 22, Oakland; Jack George Duo, October 1, Winnipeg; Pepita Granados & Co., August 5, St. Paul; The Hartwells, September 23, State-Lake, Chicago; Ernest Hiatt, September 2, Englewood, Chicago; Al Herman, August 26, Sioux City; Hymack, August 26, Kansas City; Harry Jolson, September 30, Palace, St. Paul; Jewell's Mannikins, July 1, San Francisco; Three White Kuhns, August 19, Salt Lake; Kovacs and Goldner, September 16, Palace, Chicago; Paul Kirkland, August 21, Winnipeg; Duci de Kerakjarto, August 5, San Francisco; Lahr and Mercedes, September 16, Palace, Milwaukee; M. E. G. Lime, August 26, Sioux City; McGood, Lenzin & Co., August 26, Hennepin, Minneapolis; Minstrel Monarchs, August 19, Sioux City; Jean Middleton, September 16, Davenport; Senator Murphy, August 19, Hennepin, Minneapolis; Moran and Mack, November 11, Palace, Milwaukee; Harry Moore, September 2, Palace, Chicago; the Remos, January 6, Palace, Chicago; Pearl Regay and Lester Sheehan, July 1, State-Lake, Chicago; Harry Rose, July 1, San Francisco; W. and R. Roberts, November 4, Palace, Milwaukee; Willie Schenk & Co., August 26, Sioux City; Billy Sharp's Revue, July 8, Hennepin, Minneapolis; MacSovereign, October 8, Winnipeg; Katherine Sinclair, October 28, Hennepin, Minneapolis; Stanley and Birnes, August 12, State-Lake, Chicago; the Stanleys, August 26, Kansas City; Van Hoven, August 26, Des Moines; Jos. K. Watson, August 26, Rockford; Wilson-Aubrey Trio, November 19, Palace, Chicago; Zuhn and Dries, August 26, Madison; Cahill and Romaine, Minneapolis; Bessie Barriscale, September 9, Cedar Rapids; Three Melvin Brothers, January 7, Winnipeg; Ernest R. Ball, July 1, Minneapolis; and Victoria and Duprez, July 1, Minneapolis.

LOEW CLOSING TWO HOUSES

Two more Loew houses will close for the summer at the end of this week, being the State in Cleveland and the Strand in Washington. Both houses play full week stands, under a policy of five acts and motion pictures.

N. V. A. COMPLAINTS

Ruth Royce has filed a complaint against Sally Beers, alleging infringement on practically her entire act. Miss Royce claims that Miss Beers is doing all the business she does, and mentions in particular the number "I Thought I'd Die," saying that Miss Beers does every bit of business which she does in it. She also states that Sally Beers is using several other songs which she is singing.

Alfred and Muriel Barnes are complaining against the Lampinis, alleging infringement on the "Doll" trick.

Hawthorne and Cook have brought a complaint against Olive Baze, claiming infringement on the "make me serious" bit, with the business of the "hand over the face."

Benton Ressler is complaining on behalf of Mrs. Gene Hughes, against Maude Daniels, stating that the latter is infringing with the use of the title "Youth," which he says was copyrighted by Mrs. Hughes in 1911.

NEW CASTLE THEATRE OPENS

The Castle Theatre, Long Beach, opened on Thursday night with eight acts of Keith vaudeville. The new theatre, which was erected by Mr. Frankel, owner of Castles by the Sea, and leased by B. S. Moss, has a seating capacity of 1,400, 1,100 of which is on the orchestra floor. Charles MacDonald is supervising manager and the house manager, temporarily, is Mr. Holloway of the Broadway theatre. I. R. Samuels is booking the house until the return of Mr. Simmons.

The stage is fully equipped with all the latest devices. Twelve dressing rooms, each capable of holding eight persons, are placed all on the stage floor, each equipped with windows, skylight and shower. The color scheme is grey and blue relieved with occasional orange and gold. The stage opening is 45 by 39 feet. The music is provided by a fifteen-piece orchestra under the supervision of S. W. Lawton. Arthur Cleary has the box office and Walter Clapp runs the stage.

LIGHTS PREPARING CIRCUS

The Lights' Club, on Long Island, have changed their plans in regard to not running their annual circus, and have started work towards arranging for a bigger and better show than ever. Last year's ill-fated circus caused them to announce that no circus would be attempted this year, but the presence of Fred Stone at the club this year, has aroused a large amount of enthusiasm and confidence. Stone, Leo Carrillo, Harry Sharrock and Harry Norwood are members of the committee, who are now working on the circus, which will probably be sent out about the second week in August for a three weeks' tour of Long Island and the suburbs of New York City, such as Larchmont, Portchester, and the like.

The cruise will also be held this year, and will precede the circus. Plans for the cruise are now under way and the opening dates of both cruise and circus are to be set before the end of this week.

KEITH LEXINGTON CORP. FORMED

The Lexington Avenue Theatre and Realty Corporation is the name of a firm chartered under the laws of New York State at Albany last week, which will be a Keith controlled corporation, formed for the purpose of building and operating the new Keith Yorkville Theatre, at Lexington avenue and Eighty-sixth street. The corporation is capitalized at \$1,000,000, with the names of the incorporators given as A. L. Robertson, C. Monash and J. A. Hopkins. The attorney for the corporation is Maurice Goodman, the Keith counsel. The new corporation will probably come under the jurisdiction of the Greater New York Vaudeville Theatres Corp., which is a holding corporation for the Keith and Moss theatres in Greater New York City.

PALACE TICKET SPECS BEATEN BY KEITH

MORE AGENCIES CLOSE

The campaign against Palace Theatre ticket speculators being waged under the direction of E. F. Albee, resulted in still another victory last week when the ticket agency near the Palace closed its doors, following on the heels of one or two others in the same locality. Ticket agencies still in the neighborhood refer patrons who want Palace tickets to the theatre box-office and do not trade in that commodity any more.

The battle has been going on for about two months during which time private detectives have been hired by the Keiths to watch the speculators and see what tickets they disposed of and then see that they were refused at the door. This service stood the Palace about \$600 per week, exclusive of other precautions that were taken. The long talking enunciator stating that all tickets bought of speculators would be refused at the door will be continued, and the policy of refusing tickets known to be bought of speculators will be made permanent.

One of the chief reasons for stamping out the speculating evil was the high charge made for tickets by the agencies on holidays and other good business days when the price would be boosted sky high often to several dollars more than the ticket was originally sold for at the box-office.

WILMER AND VINCENT CHAIN

PHILADELPHIA, July 2.—The Stanley Company of America holds a financial interest in several theatres in the chain of the Wilmer and Vincent Company, of New York, Walter Vincent, part owner of the latter concern, testified last week before the Federal Trade Commission. The hearing is a resumption of an investigation begun in New York several weeks ago of charges that the Stanley Company, the Famous Players-Lasky Corporations and other large companies were seeking to monopolize the motion picture business.

"The Wilmer and Vincent Theatre Company," said Mr. Vincent, "is the parent company of twenty-four other corporations. We book through the Stanley Booking Company. The Stanley Company of America owns eighteen per cent interest in theatres in Allentown, Pa., and one-third of our Harrisburg theatres."

TO DISSOLVE "THE WAGER"

"The Wager," the afterpiece burlesque on Owen McGivney's protean offering, "Bill Sykes," which has been done by Bert and Betty Wheeler, Willie and Noe Mandell, Dotson and McGivney on the same Keith bills for the past season, will be dissolved at the end of the New Brighton engagement of this act two weeks hence. The routes of this act then expire, and they are to be booked separately beginning next season. It is being planned to use the afterpiece on the Orpheum circuit for next season, with a new cast, the acts to be picked from those booked on the tour with McGivney, who's act is essential for the burlesque.

BEN BERNIE ON ORPHEUM TOUR

Ben Bernie and his orchestra opened for a tour of the Orpheum circuit on Sunday, July 1, at the Palace, Chicago. The act has been routed over the entire circuit.

TIE IN GOLF TOURNAMENT

The third annual golf tournament of the National Vaudeville Artists' Club was held at the Salisbury Club's links in Garden City, L. I., last week, on June 26 and 27, and resulted in a tie for first place, between Don Barclay and Hal Forde, and several new faces being placed among the winners of the other divisions. Barclay and Hal Forde played out their tie on Tuesday, July 3, the day after THE CLIPPER went to press, and the result will be announced in next week's issue. The winner of the contest is to receive the first prize of the Marcus Loew trophy. The runner-up will receive the Pantages trophy.

The other winners and their prizes, were as follows:—First division—consolation prize, Jack Kennedy, Colonial Theatre, Erie, Pa., Clock. Second division—H. Turpin, B. S. Moss trophy; runner-up, Frances X. Donegan, F. F. Proctor trophy; consolation, Dave Thursby, Mike Shea cup. Third division—Jack Fulton, E. F. Albee cup; runner-up, Percy Oakes, Wilmer and Vincent cup; consolation, Will Cook, Grey and Old Rose prize. Fourth division—J. Alexander, Marcus Heiman trophy; runner-up, E. F. Forde, Canadian circuit prize.

The qualifying rounds were won by Hal Forde, with a low score of 80, thus securing permanent possession of the Tom Nawn Trophy, which Forde had a leg on from last year's tournament.

Special events winners were Hal Forde, of the approach and putting contest; J. Fulton of the niblick contest; F. Britton of the Chesterfield Cup with a low score of 78. The ladies' contest resulted in Miss Bobbie Folsom winning with Mrs. Summers as runner-up, and Mrs. Chisholm getting the consolation prize.

BRAVES FIELD DOES \$50,000

BOSTON, July 2.—The Boston Brave's Field, which opened last Monday night under the direction of Marcus Loew, played to over 90,000 patrons during the entire week, doing a total of almost \$50,000 on the week, at a general admission of fifty cents per person. About 25,000 attended on the opening night, and an average of 15,000 was hit for the remainder of the week. The programme is divided as follows: Dancing for one hour, fireworks for three-quarters of an hour and a feature motion picture for an hour and a quarter. Alex Hyde and his orchestra of fifty pieces are the big permanent attraction. The salary of Hyde's orchestra is \$50,000 for ten weeks, or \$5,000 a week.

ACT ON AUTO TRIP TO COAST

CHICAGO, June 30.—Miners and Balcom are playing their way to the Pacific coast combining business with pleasure and making the jumps by auto with Cleo Balcom at the wheel. They left Chicago on Thursday of last week for Janesville, Wis., where they played Friday, Saturday and Sunday for the Western Vaudeville Managers' Association. The next stand was Freeport, Ill., where they were booked July 4 at the Dittman-Lindo Theatre by the Carroll agency.

LOPEZ IS POLICE LIEUT.

Vincent Lopez was made an honorary member of the New York Police Department, last week, and has been presented with a Police lieutenant's badge. This honor has been conferred on Lopez by the Police in recognition and gratitude for the many favors he has rendered them at their various affairs and benefits.

REGAY AND SHEEHAN RE-UNITED

Pearl Regay and Lester Sheehan have re-united in their vaudeville dance offering after a separation of four years. They have been routed over the Orpheum circuit and opened in the State-Lake Theatre, Chicago, on Sunday, July 1. Hal Findlay is appearing at the piano in the act.

VAUDEVILLE

PALACE

Fred and Anna Hennings, assisted by an unbilled boy, provided pleasing entertainment with a routine of juggling, hat scaling, and other novelty bits. The boy is recruited from the audience apparently and did his stuff nicely.

The Four Diamonds have further developed their offering to the point where they stop the show with comparative ease. The man, woman and two boys are real steppers and can put songs over equally good. The two boys are in line for a production one of these days for they work in a way that is irresistible. They knocked the patrons clean out of their seats and at one period stopped the act.

In "Shivers," William Kent, assisted by Elsie Shaw, with Lester Elliot, gathered a continuous round of laughter in the comedy skit which is an excellent vehicle for Kent's talents as an inebriate. At times the offering is a satire on man and wife quarreling, then passes beyond that stage into great comedy. Miss Shaw wore an attractive gown and did very well as the "wife."

This was one of Jim McWilliams' good days and he got across wonderfully well with his pianologue and other comedy. As usual the "opera" bit at the piano went good, and for a closing number he offered one of the selections from his new musical comedy, scheduled to open shortly.

Closing the first half, Vincent Lopez and his Hotel Pennsylvania Orchestra, stopped that part of the show as well, going bigger than ever before. Orchestras may come and orchestras may go, but Lopez proves his supremacy by coming the most often and staying the longest. Several of the numbers were featured with the usual clever setting in the background, including "Swinging Down the Lane" which opened the act, and "March of the Mannikins." "Bouquet of Roses" was a medley of Rose songs and the last one "Roses of Picardy" was done with a red-cross nurse in a poppy setting. A race won by Spark Plug was done with "Barney Google." Most of Lopez' arrangements are now being done by individual arrangers and it makes for more variety in the way the songs are done. The opening is done with a scrim showing them playing at the Pennsylvania Hotel and like the other new effects contributed to the orchestra's unprecedented success.

Dave Seed and Ralph Austin in "Things and Stuff" opened the second half in their well known routine of comedy bits, gathering laughs as they went along. So many things are in the concoction, all done in a sustained tempo, that the offering is funny for the most part despite the fact that it is all hoke if analyzed.

One of the finest acts that ever came out of the West is that of Frances Williams and Miss Vanness, with Arthur Freed, songwriter, and Jack Gifford, assisting at the pianos. In an attractive set, the girls simply saturated the atmosphere with personality, charm and talent, singing and dancing in captivating style. "A Study in Contrast" is the name of the act, one of the girls being a blonde and the other a brunette. Miss Vanness, the "brunette," affected a rather dignified style, doing her dances on the classical and artistic acrobatic order at times. Her peacock number was unique and held the patrons almost breathless until it was concluded; every move and step executed was the personification of gracefulness. Miss Williams, the "blonde," did the faster type of stuff putting her songs and dances over with pep and in a manner all her own. The boys at the pianos rendered able accompaniments, but their waltz song "After Every Party," should be speeded up a little and done in a more sustained tempo.

Harry Delf filled the next to closing spot as a single, opening with the Greek dancing bit from "Sunshowers," and closed the show with his condensed version of that play with a large company. M. H. S.

VAUDEVILLE REVIEWS

81ST STREET

Maurice Tourneur's rather long feature picture, "The Isle of Lost Ships," which is being given at this house this week, is the reason that only five acts appear on the bill. These five are good, each in their own way, and the whole presents a well-rounded bill, not quite up to the standard of the past few weeks, but good acts nevertheless.

Opening the show is Nellie Arnaut & Co., the violin-playing and acrobatic act that never fails to please. It is seldom that this offering is seen in opening position, but they did not find this spot any harder for them than a position further down on the bill. The violin playing of one of the youths is very fine and his solo drew a good solid hand. The girl has a charming personality and is a neat dancer and the two boys are good acrobats. The act is well staged and has been working so long together that it is thoroughly broken in and always gets excellent results. They finished in one effectively with a medley of published songs, this to allow the stage to be set for the following act. Their finish showed that as violinists they are fully as talented as they are as a novelty act.

Mabel Burke, assisted by Norma Leyland, held down second position admirably. The turn has been changed slightly since we last saw it, but the results are just the same. Both Miss Burke and her assistant sing in exceptionally fine voice and get good results. For a finish they use a film, but the film used is different from the one they formerly employed. This one starts off with somebody else, which they retain from the former, and follows with "Sleepy Hills of Tennessee" and "Dearest." The photograph of "Tennessee" is nothing extraordinary and the sight of a man with a belted and high-waisted Eddie Mack overcoat going down a rough country lane denuded of foliage fails to convey the idea of "Tennessee" or "Dixie" in any way. That is, it isn't our idea of Dixie and we've been there. In the picturization of "Dearest" some clever double exposure is used, the idea being built around the theory that "Dearest" applies to the old grey-haired mother.

Miss Norton and Paul Nicholson are presenting their dramatic cartoon of a shop girl married to a Gimbel's clerk and what goes on in their not-so-well-furnished room. Their antics with the food are always sure fire and there is just enough realism in the offering to make it attractive to vaudeville patrons. The husband-clerk comes home with some tickets for a movie, which one of the girls at the store gave him, and wife becomes jealous. She mentions the floor-walker at her store and hubbie becomes jealous. The battle is on, but it is carried on just about the way a three-weeks-married couple of their class would carry on such a battle. Finally the husband hands over a note in which the girl who provided the tickets explains that she is to be married to the before-mentioned floor-walker and everything is again lovely. The housecleaning is funny and the entire sketch provides fifteen minutes of relaxation and enjoyment.

Herbert Clifton's act is improving as it goes along, but he still occasionally gives way to his temper, a not at all pleasant sight. He has materially helped his offering by putting in Tosti's "Farewell." The boys still get on our nerves.

Closing the show were Giuran and Marguerite, one of the finest dancing acts in vaudeville. They work hard all the time and dance with a grace, finish and charm that wins them friends wherever they appear. Billy Griffith, at the piano, gives valuable assistance and the offering goes over to a big hit.

C. C.

FIFTH AVENUE

(First Half)

Hot weather doesn't seem to affect business in this house in the least, for on Monday afternoon practically every seat, both in the orchestra and first balcony, were occupied. There were but few empty seats in the gallery. The show for this half of the week moves slowly through the major portion of the show, picking up only in spots, and most of these during the last few acts.

Amy Dean made a good opening turn with her aerial work, but handicaps herself and the act with an opening song about her being a great big "baby doll." Her work on the rings, trapeze and rope was good enough to draw several rounds of applause, some few bows at the finish of her act.

Edwards and Preston were the first of an epidemic of two man teams to appear. With eight acts on the bill and three two-man teams, and a total of fifteen men altogether in the show, balanced by four women, one doesn't wonder that the show dragged. Edwards and Preston offered a song routine, Leo Edwards playing the piano and doing some singing, but the bulk of the vocal work being borne by Preston, a nice looking chap, with a voice that sounded like a good tenor until he'd get on to some high notes, and then he either hit them off-key or in a voice that was anything but a true tenor. One number, "Rose of the Cabaret," was announced as written by Edwards and Fanny Brice. It may have been written for her—but the question is will she ever use it? It's a cinch it'll have to sound better than it did when Edwards sang it.

William H. Barwood and Company offered the comedy courtroom scene which was done for some time last season by Crane Wilbur and Martha Mansfield in Vaudeville. Three people are in the act and the entire trio, particularly the juvenile couple, read their lines as though they realized there was hardly anything funny or convincing about them, and therefore made the forcedness of the comedy all the more apparent.

The Innis Brothers are a mystery to the writer. At times they seem like a male edition of the Cherry Sisters, and Monday was one of those times. Other times they seem to show a little cleverness, but the mystery comes in with our wondering why, if they are clever, do they retain so much of their old hokum laughless gags, which slow the act down and detract from their finish. More hoof and less mouth would aid the act a great deal.

Carmell and Harris and Company entertained with their dance offering in three scenes. The comedy bits are negligible but the dancing carries the offering along nicely.

Hurst and Vogt were the first big hit of the show, getting good laughs all the way through and particularly in the latter part of their offering. The old bit with one talking, while the other does the hand motions was never more effectively done than these two do it, and it was a riot of laughs.

The Cansinos were minus one of the brothers, and the act seemed to be shorter than usual to us. The dance work of the trio more than made up for the absent member and they scored heavily.

Al Herman had everything his own way in closing the show. The gag about "I hear they're all wearing lightning rods now," may be considered funny by some, but it does seem like a low down thing to do regardless of the reputation of a person, so soon after he is dead. Respect for the dead is the least any one can give.

G. J. H.

RIVERSIDE

Headline honors are being split three ways this week, Karyl Norman, "Creole Fashion Plate"; Elizabeth Brice, musical comedy songstress and Jack Wilson, travesty comedian comprising the happy triumvirate. Each offered individual contributions and ran each other a close race.

Karyl Norman offered his pleasing song cycle, accompanying each number with a gown creation that was sufficiently gorgeous to warrant the "fashion plate" reference used in his billing. He trotted on to a rousing reception and offered "Babbling Brook" for an opener. He followed with "Midnight Rose," "I'm Through Shedding Tears Over You" and several others. In the instance of one of his songs, "Back to Those Days Again," he discarded his feminine finery to don blue jeans and demonstrated that underneath his piping falsetto is a timbrous male voice that is even more pleasing than that which he effects for his impersonations. Norman's act is well rounded and sold with a degree of showmanship and grace that bespeaks artistry of the first order. His settings are gorgeous and the lighting effects serve as a worthy frame within which Norman does his numbers and lends a note of real class to an act that warrants it if ever an act did.

Elizabeth Brice, accompanied on the piano by Leo Minton, was another delightful feature of the bill offering a song cycle, which for the most part consisted of specials and were just the sort of songs one enjoys hearing from so delectable a singer as Miss Brice. A "Quaker Girl" number did good service as an "opener." Another comedy slant on the hard working "gold diggers" was embodied in her second song, "I Met A Godfather," which she sent across with equally good results. "Sweet One," "He's My Baby" and "When Will the Sun Shine For Me" rounded out the act. Miss Brice brings a delicious air of piquancy to her songs, making them all the more enjoyable.

Jack Wilson and Company held next to closing spot and as usual, sang, danced and clowning their way through a series of satires on some of the previous acts on the bill. Wilson, of course, shouldered the comedy burden and kept them roaring with his humorous references to his fellow artists and his penchant for "spilling the dirt." Charles Forsythe, Willie Ward and Adele Ardsley lent Jack worthy support or registered on their own account in the songs and dances. Wilson is undoubtedly one of the cleverest "ad libbers" on any stage. On Monday he cut loose with a vengeance and the result was most gratifying.

Combe and Nevins, harmony singers, repeated their previous success in their "piano act." They offered a formidable list of songs and managed to crowd a good deal of harmony into the duets. "In Our Home Town" and "Like Kelly Does" were among their best numbers, although all of their songs were worthily received. These boys are coming along in the same fashion Van and Schenck did and will undoubtedly emulate their success.

Edna Aug and Company offered a serio-comic playlet "Day Dreams," which gave its featured member an opportunity to shine to advantage in the brand of humor and songs which she does best, while George Austin Moore and Cordelia Hager also managed to keep them happy with a mixture of gags and tunes.

Lillian and Henry Ziegler opened the show with a routine of equilibristic feats, while the Sun Fong Lin troupe of Chinese athletes and wonder workers closed it with a lively routine that included balancing, juggling, contortion feats and conjuring. The featured member contributes the black art features by burning a ribbon in half and cementing it in magic-like fashion before the eyes of the audience.

E. J. B.

VAUDEVILLE

BROADWAY

A warm audience at the Broadway during the first show Monday gave most of the acts a pretty cold reception. No matter what act came on nor how hard they worked, they could not seem to raise the paying customers out of their lethargy and some of the best gags and bits in the various turns died almost as soon as they were born. It seems to be the policy at the Broadway these days to run but six acts to a show, a form of summer economy that may or may not be classed as efficiency, time will tell.

Opening the show were McLinn and Sully, a two-man team that presents a novelty offering which starts slow and finishes fast. The biggest part of the act is made up of a chair-balancing novelty performed by one of the men, in which eight chairs are precariously balanced upon two tables, and he stands on top of the lot. This looks and probably is pretty dangerous, and takes a great deal of dexterity to perform, and for that reason the applause is good. The work on the horizontal bars for a finish is well performed and goes over well.

Laura Ormsbee, in second position, has an offering that is bound to please. Her pianist sings an introduction and then she enters and sings a number in a silvercloth cloak and excellent voice. The accompanist has an excellent voice also and besides this a pleasing personality and good delivery. The two harmonize several numbers and get good results all the way. Miss Ormsbee is a talented violinist and makes a good stage picture in her gypsy costume.

Harry B. Toomer and Miss Day have an exceedingly true-to-life little sketch that they play well. Of course, the situations and lines are slightly exaggerated for vaudeville purposes, but this merely serves to bring them out forcibly. A man and his wife are evidently set to spend a quiet evening at home when the man begins to sneeze. The wife, seemingly solicitous for his welfare, counts his sneezes, tells him he must have a cold, and proceeds to prescribe for him, wrapping him in blankets, putting him over an electric heater and putting his feet in hot water. She puts a thermometer in his mouth to take his temperature and becomes very angry with him when her mother tells her over the phone 98 6/10, which is his temperature, is normal. He tells her that she insisted he was sick and not himself and when she begins to sneeze he starts to give her the same treatment that she gave him. The sketch is well played and every laugh registers.

Tom Smith, assisted at the piano by a young man named Newman, has a hokum act that doesn't get its full mead of applause until the finish. Smith works hard and takes some wonderful falls, doubling himself up in knots and almost breaking his neck. He has some songs that don't mean a thing except for his mugging and clown dancing, at which, however, he excels. He gives an imitation of a ventriloquist for an encore that is very funny and goes over big.

Closing the show is the act known as "Flashes from Songland" a thoroughly entertaining offering, in which five singers sing a routine of both modern and old-fashioned numbers in fine vocal style. The act is prettily set and goes over well.

On the bill at the Broadway this week are also Williams and Taylor and the Hanako Japs, but inasmuch as these two acts did not appear at the first show they were not caught. C. C.

OLSEN AND JOHNSON GET 3 YEARS

Olsen and Johnson were signed by the Keith office last week, under a contract which calls for their appearances in Keith theatres for the next three years. A route to last that time is now being laid out for them, which will also include the Orpheum circuit.

PALACE

(Chicago)

Ben Bernie and his band ran off with the honors of the show on Sunday afternoon, although he is splitting headline billing with Frank McIntyre and the Avon Comedy Four, the last being held over for a second week. Bernie has been seen here before with this act and even though the repertoire is essentially the same, the showmanlike way in which all are presented made them as enjoyable as new ones could be.

Armand and Perez opened the show with an acrobatic offering of excellent merit. Their featured stunt is a new one, and is put over very effectively. Harry and Dennis Du For held the second spot easily with a good routine of singing, dancing and talk bits. The dance work, particularly that of Harry's, put the act over with a bang. Art Henry and Leah Moore offered a very entertaining comedy skit with which they almost stopped the show.

Frank McIntyre and Company appeared in a strong comedy sketch called "Wednesday At the Ritz," which kept the laughs coming steadily every minute they were on.

Margie Coate delivered a repertoire of published numbers, most of them of the syncopated variety and scored. Miss Coate has a good delivery and her voice is well adapted to the style of numbers she uses.

The Avon Comedy Four offered practically the same act which they presented last week, and appeared in Bernie's act, as did Miss Coate. A travesty on the forthcoming Dempsey-Gibbons fight, to be held Wednesday in Shelby was a riot of laughs, a slow-motion picture stunt being done which was a classic.

Willie Solar followed the Avon Four, preceding Bernie's act and found it easy going with his unique style of comedy.

The Philmoras closed the show, following Bernie and his orchestra, with a very good wire act. R. E. R.

STATE-LAKE

(Chicago)

Gibson and Connelli and Walton and Brant were out of the show on the opening date, being unable to arrive here on time due to late trains. They were replaced by Tom Kelly and the Five Lelands, both acts being brought over from the Majestic to fill in for them. The bill was topped by Regay and Sheehan, Hal Skelly and Toto, who split headline honors.

Will and Harold Browne opened with a novel routine consisting of a series of pictures made from various colored rags. Henry Margo, assisted by four girls, presented a series of dance numbers, which went over well considering the earliness of the spot for an act of this sort. It is nicely staged and the costumes worn by the girls are attractive.

Harry Rappe and his violin went only fair, most of Rappe's comedy being lost, in the third spot. Pearl Regay and Lester Sheehan were the first act on the bill to score any kind of a hit. Miss Regay's solo dance was the high spot of the act.

Grant and Wallace took a bad flop on fifth, with an offering in which they attempted several things and did none of them well.

Toto revived the show with his marvelous contortion work and scored a big hit with the various novelty bits in his offering. Hal Skelly, assisted by Ina Williams, in a skit called "The Mutual Man," was another applause getter. They closed the first show. R. E. R.

ACT FOR RAINBO GARDEN

CHICAGO, June 30.—Sherman, Van and Hyman have been engaged by Fred Mann in addition to the regular Ed Beck Revue at the Rainbo Garden to open July 9 for two weeks.

HARD TO PLEASE IN VAUDEVILLE

Ethel Barrymore, this week in vaudeville at the Orpheum theatre, Brooklyn, says that it is easier to please at the Empire or the Plymouth theaters than at the Orpheum.

"I want to express myself in as many mediums of the theatre as are open to me," says she. "I really believe that I would enjoy an engagement in an uproarious burlesque."

"I work in summer because I would rather wear out than rust out and I think an artist shines most when most in use. Rest is all very well for those who need it, but the best tonic for me is the theatre and success and I am glad to say that vaudeville likes me. I do my best for the two-a-day and I am quite sincere when I tell you that I regard it as easier to please at the Empire or the Plymouth than at the Orpheum."

Miss Barrymore will spend several summer months in the Keith theatres.

IMPERSONATORS TOP BILLS

SAN FRANCISCO, July 2.—Julian Eltinge headlined the Orpheum bill here last week and although he was here but a few months ago is again drawing large and enthusiastic audiences. At Pantages, Frances Renault is the headliner, and is being exploited by the managers in various ways. A number of his gowns were displayed in one of the Market street store windows and Renault appeared in person making a change from street clothes to stage attire.

BROWN ACT JUMPS TO COAST

SAN FRANCISCO, July 2.—The Six Brown Brothers have completed a two weeks' engagement at the Granada Theatre here, where they played to big business. The act jumped from Chicago to play the date. From here they go to Los Angeles, where they are to play four weeks in the Metropolitan Theatre there, following which they will go to New York to rest up for the remainder of the season.

BIG ACT FOR JOSIE ROONEY

Josie Rooney will follow the footsteps of her brother, Pat, and will have a production act of her own next season. It will be called "The Rise of Kitty O'Reilly," but the title will doubtless be changed later because of its similarity to the title of George M. Cohan's new musical show, "The Rise of Rosie O'Reilly." The act will be in three scenes and will employ five others besides Miss Rooney.

CARSON FOR NEW MITZI SHOW

James B. Carson, who formerly appeared in the Ziegfeld "Frolic," "The Girl in the Spotlight," "Flo Flo" and "The Whirl of New York," has been engaged for a principal part in Mitzi's new show, "Minnie and Me," which Henry W. Savage will present early in the fall. The book of the play is by Zella Sears and the score by Harold Levy.

FOUR WEEKS FOR GREENE

CHICAGO, June 30.—Gene Greene is playing his fourth and last week at the Majestic, having been originally contracted for a full month, although he was advertised as being held over from week to week. He sang new songs after his first week and registered a decided hit.

"NORTH AND SOUTH" NEW REVUE

"The North and South Revue," a minstrel "flash" act, went into rehearsal this week and will shortly open on the Keith Circuit. The cast includes Happy Benway, Sonny Dinkins, Rusty Widener, Dolly La Salle, Claire Lewis, Art Kimby and Carrie Lewis.

SIDNEY REILLY DIVORCED

Sidney Reilly, musical director, of Freeport, L. I., was granted a divorce last week by Supreme Court Justice Mitchell May at Mineola, from his wife, Mrs. Camille Reilly. Reilly charged his wife with misconduct and she did not contest the action.

Reilly named as correspondent one "Post" and alleged misconduct in the Reilly home between April 2 and April 16 last.

Mrs. Barbara Boardman, a neighbor, testified to having seen "Post" in the Reilly home and had seen him and Mrs. Reilly in scant attire and had seen them kiss.

It was also brought out in the evidence that "Post" frequently left the Reilly house when the whistle of the train on which Reilly returned home was heard. Mrs. Reilly told her, Mrs. Boardman declared, that she was in love with "Post." The Reillys were married in Philadelphia in 1919 and have no children.

FIFTH AVENUE GARDEN OPENS

The summer season was officially ushered in at Proctor's Fifth Avenue Theatre last week, when Manager Quaid opened his aerial greenroom, which has been a feature of this theatre for the past two seasons, and brightened up the foyer of the theatre with festoons of flora and a running fountain in the centre.

The greenroom atop the theatre caters to the comfort of the artists playing the Fifth Avenue during the summer months and makes a far better recreation centre between shows than languishing in a stuffy dressing room.

The artists appearing at the theatre last week forwarded a round robin letter to Manager Quaid congratulating him for the manner in which he has laid out the greenroom and informing him that it did wonders to keep them in trim, especially on those terribly warm nights.

BIESE FOR TERRACE GARDENS

CHICAGO, June 30.—Paul Biese and his champion orchestra now playing at the Terrace Gardens has been engaged by Fred Mann to open at the Rainbo Garden beginning July 16, for an indefinite run.

Frank Westphal was recently compelled to leave the Rainbo owing to a nervous breakdown and may not resume active work for some time.

TYRRELL OUT OF HOSPITAL

CHICAGO, June 30.—Phil Tyrrell, booking agent, is out of the American hospital where he had an operation for appendicitis, and will resume his work as booker for the picture department of the Gus Sun agency, with headquarters in Chicago.

"BRIDE" FARCE CUT TO ACT

Beth Varden and Company will shortly make their debut in the local vaudeville houses in "Here Comes the Bride," a tabloid edition of the farce comedy that enjoyed a long run on Broadway several seasons ago.

JOHN ROYAL SAILING WEDNESDAY

John F. Royal, manager of Keith's Palace Theatre, Cleveland, which closed for the summer last week, will sail for Europe on the Leviathan on July 4. Royal will spend two months abroad as his vacation.

STORM STOPS BARNES SHOW

SCRANTON, July 2.—The Barnes Circus missed its performance here last week on account of the heavy wind and rain storm which swept the Park Place show grounds and flooded everything with water.

ENID MARKEY IN ACT

Enid Markey is the latest of the film favorites to succumb to the lure of vaudeville. She is shortly to be featured over the Keith Circuit in a playlet entitled, "A Misunderstanding."

VAUDEVILLE

REGENT (Last Half)

A pretty good Thursday afternoon audience was on hand at the Regent last week to greet the various acts on the bill and most of the people seemed pleased with the program.

The show started off well with Bob, Bobbie and Bob, three good jugglers although one of them is four-footed. They go through a good routine with one or two good comedy touches but do not make the audience hand them the applause they deserve. This could be done by a definite stop for a bow after each difficult trick, as the stunts they do certainly warrant a good hand. The dog does some fine work and the finish is a novelty, one of the stage hands, with a cigar in his mouth, standing between the line of fire of the flying clubs.

Hatasu Kuma, the dainty Japanese prima donna, went on in second position and sang an assortment of songs including "Oole Mia," "At Dawning," "Out of the Shadows" and "Falling." The young lady has a sweet but not powerful voice and puts over her numbers well. She finishes with a dance and high kicks to good applause.

Harry Holman & Co. in "Hard-Boiled Hampton" went as well as this act usually goes. It is a sure-fire vehicle for vaudeville and is well played, although the girls are not in the same class as Holman when it comes to acting. However, their parts are more or less thankless and they merely act as feeders to him, so too much can not be expected of them.

Glenn and Richards have a neat little offering of songs and dances that suffers a little because of Richards' deficiency in a vocal way. As a dancer he is there and the team have a good, fast dance finish. They sing a couple of published numbers, two of which are so old as to be almost "specials."

Hurst and Vogt missed fire slightly on their gags through most of the act but their encore went over so strong as to practically stop the show. Unfortunately there are but two gags that are in any way modern in the act and these two are more or less on the "blue" order. Their encore finish consists of the old bit of one man standing behind the other, the one in front talking while the one in back furnishes the gestures. This bit was done with such perfection that it brought down the house.

Bedali, Natali and Co., in their spirited dance and song offering, closed the show. This act is artistically staged and Bedali and Natali are more than accomplished dancers. C. C.

PROCTOR'S FIFTH AVE. (Last Half)

Although this house is offering a headlinerless bill for the last half, stellar position was easily earned by the White Sisters, those charming juvenile entertainers whose songs are a feast for the ear and whose dancing is sufficiently exhilarating to make one forget being in the throes of a heat wave. The girls seem to improve continually and their present arrangement of songs and dances is by far the best they have yet contributed to vaudeville. They come on in Kiddie clothes to harmonize "Down by the Old Apple Tree" and bring to that number a piquancy that is inimitable. They stay on for "Rainy Day Sue" and wind up with some neat dancing. Everything they attempt has an air of refinement and vivacity. They demonstrated their ability as show stoppers at the Thursday matinee.

Gilfoyle and Lange ran the White Sisters a close second for stellar honors. Gilfoyle worked like a trojan to keep the mob happy with his comedy antics, while his partner rendered several songs and displayed a collection of gorgeous gowns.

The Runaway Four proved as delightful as usual with their combination of knockabout comedy and dancing, while Cooper and Cavanaugh also did remarkably well in their songs and dances.

"Carnival of Venice," a musical act set amid the picturesque surroundings of a mardi gras ball, was another notable feature and crowded into it was more entertainment than one usually finds in this type of offering. An atmosphere of gaiety is planted in the very beginning by the group of street singers, presumably masqueraders adorned in gay colored costumes, on their way to the mardi gras. The next scene shows the interior of the ballroom and the ensuing instrumental numbers and dancing are supposed to be features of the ball.

Joseph K. Watson kept the audience roaring at the incessant flow of comedy contained in his "Abe Kabbible" monologue.

The Girtons opened the show with a lively acrobatic and cycling offering, while McCarton and Morrone closed the show in their clever dance revue, which included an exceptionally well executed Apache dance. E. J. B.

FRANKLIN (Last Half)

The headliner for the last half of the week was an ideal one for this neighborhood, and not only drew business, but probably gave the audience more entertainment than any act which has been seen here in many months. It consisted of "Sarafan," the Russian revue, and had the audience so enthusiastic that several of the patrons began to speak Russian back to the announcer in the act from the audience. This announcer, of whom we will say more later, drew one big laugh by saying he was happy to be back in the neighborhood where he was born.

There were only four, instead of the customary six tryouts on Thursday night, and these four very mediocre. They consisted of a woman single, Zella Green; a man and woman act, Dalby and Allyn; a colored team, Williams and Roscoe; and a sketch, Dorothy Richmond and Company.

Foster and Peggy probably never played to a more appreciative audience than they did here on Thursday night. For that matter, it can be said that there never was a more temperamental or moody audience than that which collects here. There are nights when acts—any kind of act—can't help but love every person in the house, and other nights when one just hates them all for they seem so "wise" and take that "show-me" attitude. However, it is only fair to say that the latter type is greatly in the minority and of late has been getting more and more extinct. Thursday night's audience was one of those crowds which went wild over anything said or done, whether the act was classical or heh-mum. Foster and his little dog drew laughs steadily and scored a riot of applause at the finish. Peggy has more personality than any dog we've seen in vaudeville in a long time.

Laura Ormsbee and Company were also treated royally. This is a great deal to Miss Ormsbee's credit, for high-class singing and women with refined personalities very rarely get more than perfunctory applause here. Her singing and violin playing and the bits done by the pianist, both vocally and with the piano, all went over well and they almost stopped the show at the finish. They have a very good act, and deliver it excellently.

Lyle and Emerson found it easy to get laughs with their offering, which is reviewed in detail under new acts.

"Sarafan" was just one happy riot after another for both the audience and the performers in the act. The announcer is one of the cleverest we've seen of the many so-called "Balieffs." The offering is very well staged and is replete with comedy which was readily understood here, and they could have occupied the stage with their songs and dances for hours and hours and never tired the audience.

Billy Shone, of Shone and Squires, was heavily billed in front of the theatre as a "Bronxite" and found them waiting for his act. His comedy found fertile soil and Louise Squires' work also went over well. Miss Squires displays a very attractive figure, which also had its good results. Or perhaps bad? One can never tell.

La Fleur and Portia closed the show with a very good acrobatic offering, which included some remarkable contortion and iron-jaw work. G. J. H.

HAMILTON (Last Half)

Summer seems to be having a rather curious effect on the matinee attendance here, for business was bigger on Thursday afternoon than it was on the ordinary matinee during winter. The show wasn't quite as good as the bills which have been booked into this house lately.

The El Rays made a good starter with a fine serial offering, novelty being given to the act by the apparatus used, all of it being on the style of sport apparatus. For rings, they used two canoe paddles, with the centers cut out of the bottoms. A golf-stick served excellently for a trapeze.

Gladys Sloane and Company had a wait of several minutes previous to their act, and were handicapped by it. Miss Sloane has a likeable voice and fairly good delivery, and her pianist also displayed a good voice. If it won't be regarded as too personal, we'd suggest, as an aid to Miss Sloane's appearance, that she wear a corset.

Barrett and Clayton and Company offered a dramatic playlet called "Fate," the cast including two men and a girl. It concerns a wealthy man who visits a Hindoo mystic, bawling the fact that he has only a daughter and never had a son. The mystic shows him, through hypnotism, what might have happened if his daughter had been a son. It seems imperative therefore, in order to make the old man satisfied with his girl-child, to foretell that had he had a son, the child would have grown up to be a dope-fiend, a liar, a crook, and what-

not. Just why—the playlet doesn't tell—so we see no reason for our doing so. The dope-fiend is being supplied with the "snow" by a girl, and when he asks her how she got it, she replies, "I"—he says, "You did," she says "I did"—he repeats (with emotion) "You did"—and then he chokes her. Yes—he did. The audience seemed to like it. They really did. Despite the fact that the father in the cast was not so good, and the heavy dramatics were a little too dramatic all of a sudden. They did.

Following an act with as much emotion contained in the Barret-Clayton affair was not a cinch but the Bennett Twins made it one. The sweetness and youth of both of them, with their adorable personalities and the charm of their songs and dance bits, done only as the cutest pair of kids in vaudeville could do them, created an oasis on a desert. They are fully reviewed under new acts.

Hamilton and Barnes are doing essentially the same act as they did when here earlier this season. A few lines have been added here and there, some for the better and some for the worse. We always liked this act, but when an act in Keith "refined vaudeville bring the family," pulls a gag to the following effect, we ask you to use your own judgment. She, "I'm starving—I came all the way from Buffalo on a ham sandwich." He, "That's nothing, last year I came all the way from Chicago on the neck of a chicken." Yes we know all about the old gag, "Honi soit qui mal y pense."

"Flashes From Songland" closed the show, entertaining with some good singing of numbers from all nations. G. J. H.

STATE (Last Half)

The Wheeler Trio opened with a skilful exhibition of handbalancing, tumbling and other acrobatic feats, both novel and entertaining. The act isn't strictly a dumb offering, being that some comedy talk is spread around here and there.

In the second spot Kennedy and Davis had a hard time of it getting their comedy over for several reasons. They were on early in the bill for one, and another is that their material is decidedly weak. The comedy was done by the fat girl and the slim one fed her the material in hand which failed to hit at any time during the act. Both do their stuff in the most unnatural and unfunny manner, their talk being affected and there is no vestige of natural comedienne qualities in either one of them. The one playing straight offers a bit of acrobatic dancing which gives it a bit of variety. We've seen the act do a little better, but on this particular occasion they seemed badly in need of material.

Bronson and Renee did a little bit of everything, singing, dancing and some comedy. The opening bit concerning the burglar stuff is not very effective, but serves as an "opening" and that's all. The singing was fair, and the comedy gathered a few laughs as it went along. The business done by the girl with the musicians, singing to them, etc., went over strong and is about the best part of the act.

Grey and Old Rose proved to be every bit as good as it sounds, the man and girl offering delightful bits of comedy, dances and singing, in colorful costumes and a pretty set. The offering starts with a bit of the grandma stuff which subsequently gets lost in the shuffle, but not before a quadrille was gone through. The love-making stuff was capably handled by both as well as their waltz dances, one in particular being very effective. The girl does her "kid" act in a style all her own and in a way that can't miss, being cute and consistently so, and of a type that could do equally well in a big-time house.

Fay Marbe, headlining for the week, appeared in the next to closing spot and sold her songs, dances and personality in clever style. The set was attractive as were Miss Marbe's gowns and appearance. Although she is no prima-donna in the strictest sense of the word, she sings fairly well and gets her numbers over nicely. Her dances are characterized by a certain graceful charm and vivacity, and to us they seemed to be short and sweet. The accompanist at the piano filled in an interval with a solo at the piano, sung in a good tenor voice.

Hughes Merritt & Company closed the show in a dance offering done by a juvenile and ingenue, with an accompanist at the piano. M. H. S.

COMMENCEMENT IN KEITH HOUSE

For the first time in the history of vaudeville theatres a public school held its graduation exercises within a theatre's wall, when Evander Childs High School held its commencement at Keith's Fordham Theatre. The exercises took place on Wednesday morning, June 27.

CASTLE THEATRE (Long Beach.)

Eight acts of excellent vaudeville were enthusiastically received by the large audience that filled this house on the opening night. Many of the spectators had come from New York and were worrying about catching their trains back so that closing acts worked under a handicap. The show didn't start until twenty minutes of nine and was over about 11:30.

"An Artistic Treat," the opening act, is a posing routine presented by Margaret Stewart and William Downing assisted by Beulah Stewart. As a posing act it has the advantage of having the poses follow each other in rapid succession. The poses are difficult, artistic and well presented.

The Diamonds have developed into an act bearing the reputation of stopping the show in the second spot. On the opening night here they lived up to their reputation and the audience could not get enough of them. They have added a new bit to the turn. While the female member of the company is singing "Little Rover" the two youngsters stage a pantomime crap game, the smaller losing all his money and finally his papers and making his exit as if longing to be back home. This is effectively put over. The act stopped the show cold.

Joe Fejer and his Hungarian Orchestra also met with a gratifying reception but Fejer had some trouble with his spot-lights and curtains. Instead of taking it manfully he appeared to get angry and this detracted from the fine showing he would otherwise have made. Outside of Fejer his men are lacking in personality but they make up for it in musical ability, although rather nervous the first night.

Burns and Lynn got more laughs on their gags and dances than they have for the past two weeks. They had no other act of the same style on the bill to compete with and got over great. The "spotlight" man didn't give them much help on their "sailors' hornpipe" request, but otherwise everything was jake.

Miss Juliet, presenting her thoroughly enjoyable and finely drawn one-girl revue, had to cut her act short because of the lateness of the hour, receiving instructions to this effect from the stage manager while she was receiving requests for imitations. This did not interfere with her popularity and success. On her characterization of a shop girl in a "quick and dirty" she cleaned up.

An intermission was scheduled but failed to eventuate because the hour was so late. Following Miss Juliet's act part of the audience moved towards the exits for a smoke but Morton and Glass were sent right on. The resultant confusion caused them a few moments of difficulty but they swung right into their act with all their accustomed zest and put it over well. They also experienced a little difficulty with light and noise cues but managed to weather it nicely.

Al Herman with his intimate style and off-hand manner, found the going easy and wisely interpolated several local gags, not failing to mention that he had been talking to the Mayor and been informed that the "water supply would be all right in a few days." This was brought about because, during Mayor Reynolds' speech, a female heckler had shouted "What's the matter with the water."

It was almost time to make the 11:27 when the Cansinos stepped on to do their turn, and, as a consequence, they were not able to hold them in. It is unusual to see this excellent act closing the show and it must have been disappointing to them to go on so late. Those who stayed enjoyed the turn immensely. C. C.

ANNUAL AMATEUR SHOW IN PHILA.

Walter G. Wroe, a dancing master of Philadelphia, is presenting his seventeenth annual show at Keith's Theatre in that city during the current week. Wroe has been giving a show in Keith's Philadelphia every year for the past seventeen years, consisting of his juvenile pupils in an especially staged revue. This year's show, which is the headline attraction for the week at the house, is called "The Wroe's Buds."

BAILEY & COWAN'S WORLD TOUR

Bailey and Cowan, with Estelle Davis, left New York last week for San Francisco, from where they will sail next week to begin their second tour of the world with their "Little Production." They will open in Australia, and after touring the Antipodes, will play the South Sea Islands and South Africa, also stopping in Japan, China and India on their way. Mrs. Bill Bailey is traveling with them.

VAUDEVILLE

BENNETT TWINS

Theatre—Regent.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

Al Jolson is certainly "nobody's fool." Just where that statement comes in with a review of the Bennett Twins' vaudeville act may sound like a mystery at first—but think it over. There have been sister acts and "kid" acts in vaudeville and production by the dozens. Jolson, when one of the Hart Sisters passed away, had to seek for a sister team to replace them in his shows. So he probably cast about among the many sister and "kid" teams in order to get not only the best one, but the sweetest, and most adorable pair of girls to be found. He picked Katherine and Gladys Bennett. We repeat—Al Jolson is nobody's fool.

We caught the Bennetts often in vaudeville prior to their appearance in "Bombo" with Jolson, and like the many others who saw them, thought they were wonderful, and it was practically impossible to improve on them. The kids have shown that it was, by improving on themselves. On their personalities, their appearances and ability, it would be difficult to improve, so they went ahead and became better in showmanship.

One of the most difficult things to do in vaudeville is to get heavy applause with a sweet, cute and refined act. With this sort of offering artists can make audiences love them and entertain audiences while they are on, but getting applause at the finish is another stunt. And that's what the Bennetts are doing.

Their opening number, in very pretty little frocks, is "We Know Our Book," telling that kids are not as childish as they look. Then with Gladys at the piano, both sing of "Little Boy Blues," a very appealing nursery "blues," which goes over with anyone. This is followed by "Paradise Alley," in which both do a couple of ragamuffin kids, who, when society goes slumming on Tenth avenue, go bumming on Riverside Drive. "How'd You Like to Be a Kid Again" and "Mad" complete the repertoire, and for a finish they do a dance routine of kicks and Russian steps which is in a class with the best and makes their finish sure-fire.

All the numbers are done in excellent harmony. Their appearances are lovable and their personalities will make the hardest-boiled "forty-minute egg" in the audience want to hug them. They'll go over with a bang in any theatre.

G. J. H.

SUN FONG LIN

Theatre—Proctor's 58th Street.
Style—Novelty.
Time—Fifteen minutes.
Setting—Special, in full.

This is a mixture of conjuring, boomerang throwing, balancing and contortion feats, offered by a troupe of Chinese performers, which includes five men and a girl, yet only bills the featured member. The latter is a conjurer with a keen sense for comedy who never misses an opportunity to inject a suggestion of humor in his routine.

For an opener he does a ribbon trick in which he severs a white ribbon in the center by burning it and later joins it, leaving no detection of the break. He then produces several bowls filled with water from behind a black cloth. This stunt is a bit shoddy and is not worked as fast as it should be. A contortionist gives a very creditable exhibition, and two men do some clever manipulation of boomerangs. The sextette follows with plate spinning stunts and for a finish two of the men do a number of aerial stunts suspended in the air and supported by their cues.

Much is crowded into the act and it works fast. It is a good closing-feature for any bill.

E. J. B.

NEW ACTS AND REAPPEARANCES

RAINBOW SIX

Theatre—Jefferson.
Style—Singing novelty.
Time—Eighteen minutes.
Setting—In two (cycs).

This act is somewhat along the lines of a minstrel show, done by five men and a woman. The men are clad in minstrel garb and instead of being in blackface they are made up in blueface, white, purple, red and black, respectively. The woman was made up as a high "yaller." While the woman seems to head the company, no one acts as the interlocutor, although a few gags are sprung. All of their voices are excellent and of the kind that would put any act over. Several songs are done, some as solos and others as ensemble numbers, some dancing and a few gags are also offered.

The five men opened the act with a song, after which the woman entered and sang an explanatory number about their act. She then seated herself at the piano and sang a verse of a song, three of the men gathering around at the chorus done by the four as a harmony number. This went over very good, although the four certainly looked weird on account of the spotlight.

The man in white grease paint did some clever tap dancing, after which the woman and the bluefaced one did some comedy talk. One of the high spots of the act came next when the singer in red sang a ballad in a powerful voice that had the qualities of a baritone and the range of a tenor. After another gag was sprung, the one in blackface did a Mammy song and followed it by a dance. For the closing number the woman sang a waltz ballad in high key, but a trifle too fast a tempo for the good of the song. She revealed a voice of great range, and when the rest of the company joined in she sang a counter melody that harmonized well.

M. H. S.

MORRIS AND FLYNN

Theatre—Regent.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Two neat-appearing young chaps, who sing in pleasing voices, offer a repertoire of published numbers, which will get them over very nicely along the three-a-day route. The routine includes a solo by each of them, and the remainder of the numbers being done together. The closing bit, a medley worked around "Don't Let Yourself Get Lonesome," has been done by many other acts several seasons back and could be changed to advantage to either a later number or the medley to include later songs.

G. J. H.

LYLE AND EMERSON

Theatre—Regent.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In one (special).

Lyle and Emerson stage the scene of their offering in the hallway of a hotel, in front of the entrance to their rooms. The opening bit is on the flirtation style, and leads into the talk naturally. The talk has been written fairly well, containing quite a few laughs and none of them forced. Two songs are done in the offering, one evidently a special number and the other an old published song, "I Want to Settle Down," which also fits in with the plot.

Both handle the talk well, and have an entertaining vehicle which should have no difficulty in going over in any of the family houses.

G. J. H.

"SUNSHOWERS"

Theatre—Hamilton.
Style—Revue.
Time—Thirty-three minutes.
Setting—Special.

Harry Delf moves his personality in and about "Sunshowers" which is about all that can be said for this reduced version of his longer show. Before the curtains part on the gold silk cyc Delf explains the plot, somewhat in an Ed Wynn style, except that he means it. A row is on between the school teachers and the school board and the educated Misses resolve that instead of striking they will vamp the old guys. Delf plays the sweetheart of the spokesman for the school teachers and also plays all four of the school board. His comedy work is good and he has a fine singing and dancing number with the ingenue, something about "How Do You Doodle Do," which gets over big. His story about terpsichore, Mercury and Apollo misses being funny by a large margin. There is a dance team in the act that do some fine work and besides twelve good-looking choristers are used. There is evident economy in setting and costumes and the act fails to impress, it being too evidently what it is, a reduced version of a show that failed to make good, reduced both as to size and circumstances. Cutting and speeding up will help it materially.

C. C.

HURST AND VOGT

Theatre—Jefferson.
Style—Comedy.
Time—Fifteen minutes.
Setting—In one.

A likable comedy team despite a few rough spots and some gags that are not so new. The one doing the comedy is tall, slim and wears a frock coat, silk hat, etc., and the other a tuxedo and tan colored pants like his partner. Both looked neat, and the comic fooled around with a long cigar. They entered with several loud "hurrahs" and were assisted in some by the house musicians.

Their gags were numerous and fast, most of their early stuff being unusually good and cleverly done. One of them sang a published Irish ballad and the gags were brought out again. These consisted of both good and bad ones, but they were sold equally good. For the closing bit, the comic stood in back of his partner using his hands as though they belonged to the one in front, doing all sorts of things, even blowing his nose, and gathering no ends of laughs in the meantime. With the poor stretch of gags ironed out the team ought to get over easily at most of the intermediate time houses.

M. H. S.

PATRICE AND SULLIVAN

Theatre—Hamilton.
Style—Double.
Time—Ten minutes.
Setting—In one.

The act is done by a man and woman, the man playing the piano and singing and the woman singing and playing the violin. She is comely and talented and he is also a good performer with a pleasing personality. The act opens with the young lady in Spanish costume singing a song about "Sunny Spain" which is followed by the man singing "Dawn in Maryland" and playing the last chorus in flash style. The girl comes back after a costume change to play "Gypsy Sweetheart" which she does well, handling the instrument as if she knew what she was doing. They finish with "Bambalina." Both man and woman play well and the act should be good for an early spot on any bill.

C. C.

AARON AND KELLY

Theatre—Proctor's 23rd Street.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—In one.

Two male "unbleached Americans" contribute this act which consists of some splendid harmony singing and fancy footwork. The boys appear in black tux coats and grey trousers. They manage to pack some delightful harmony into "Sleepy Hills of Tennessee," which they use for an opener, countering with a comedy number that leads them into a neat soft shoe dance.

Some brief dialogue pertaining to a dancing contest follows. They make a wager as to whom is the best dancer and permit the audience to decide the bet. This gives the boys a great opportunity for eccentric solos, after which both join forces in a snappy routine for a finish.

The act is sold with a pleasureable speed. When they leave the stage the audience is begging for more. But the boys are sufficiently good showmen to bow off to great applause without belaboring them with encores, which would undoubtedly have tempered their smash finish. The act is a strong card for the smaller houses. It is also a commendable offering for an early spot on the better class bills.

E. J. B.

HARRY DELF

Theatre—Hamilton.
Style—Song and dance.
Time—Seventeen minutes.
Setting—In one.

Harry Delf's act is merely an exposition of personality and talent plus some clever lyrics. Almost the entire act is specialty stuff and Delf puts it over well. He opens with a number concerning "Everything a Fellow Wants," and then has a good number about life on a desert island with the girl you love that he works up to fever pitch. His love scene, wherein he uses his left arm to impersonate his sweetheart and goes through all the usual mush is exceedingly funny. He has a great bit in which he shows how different people eat soup which he does in several characters including the guy who is in a hurry, the old man and his family and several other ways. He does some dancing during the course of the act, just enough to let the audience know he could dance if he wished, and puts it over in great shape. He also makes a few remarks in reference to his latest flop, "Sunshowers" which he thinks some members of the audience may have seen him in during the hour and a half the show played Broadway. As a single Delf is great and deserves a fine spot on any bill.

C. C.

MILLS AND KIMBLE

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Fifteen minutes.
Setting—One and two (specials).

A high-class singing act is offered by the man and woman comprising the team of Mills and Kimble, consisting for the most part of old songs. The girl does a prologue to one to start the act off, and the curtain is drawn aside for the duo song numbers to be done before special place drops in "two." Their repertoire consists of numbers such as "In the Gloaming," "Carry Me Back to Ole Virginia," "Sweet Sixteen," "Hello My Baby," and the like.

For solos, the man renders two numbers, one of them "Sunrise and You," and the woman uses "Roses of Picardy." Both have fine voices, the man a good baritone and the woman a clear contralto. The one trouble with the act at present is that it runs somewhat too long and can stand cutting of a minute or two. The finish consisting of up-to-date songs, could be improved by the use of a better number for the closing.

G. J. H.



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THE ACTORS' HOSPITAL

The plan to build a theatrical hospital for actors and others associated with the theatrical business, to cost \$1,000,000, is now well under way and a committee to collect this vast sum is now about ready to commence operations.

While the move may be an admirable one, it is not receiving the undivided support of everyone in the theatrical business. One man in particular, Daniel Frohman, president of the Actors' Fund, in a letter written last week, states that he does not see the necessity of a million dollar hospital merely to house and take care of the needy ones of the theatrical profession, because all such hospital cases are promptly taken care of by the Actors' Fund of America.

Mr. Frohman in his letter to a daily newspaper says:

"Last Sunday you printed an article on the proposed theatrical hospital for actors, for which \$1,000,000, I understand, is to be asked in the autumn, and which has as its patrons many prominent actors and actresses. Among the list of patrons for this proposed establishment you will find none of those associated in the management of the Actors' Fund of America and no names of any theatrical managers.

"I personally do not deprecate the establishment of any charitable organization, especially when it is one intended to benefit the people of the theatre. I am writing you merely to make clear to those who are likely to become interested in this million dollar hospital that it has no association or connection with that other remarkable charity the Actors' Fund of America, which was organized forty-one years ago by the great leaders of our profession.

"Personally I do not see the necessity of a million dollar hospital merely to house and take care of the needy ones in our profession, because all such hospital cases are promptly taken care of by the Actors' Fund of America.

"There are not enough theatrical cases of this kind to quite preempt the needs of so gigantic an institution as the proposed million dollar one, worthy as its purpose may be. The Actors' Fund expends annually more than \$100,000 for relief, sick-

ness, infirmity and physical disability and hospital cases, and as this fund makes many requests for financial aid to the public, largely from benefits throughout the country, as well as for occasional donations, and often receives bequests from people interested in our work, I am particularly anxious to disassociate from the proposed new institution and the regular activities and purposes of the Actors' Fund of America.

DANIEL FROHMAN,
"President Actors' Fund."

NEW YORK, June 25, 1923.

PLAYS WORTH PRESERVING

(Reprinted from the Sun and Globe.)

The season now past bears witness against the detractors of modern dramatic art. Critics expressed repeated approval in the course of the season.

Such a year of drama as we have had reawakens the old but ever vital question: What is to become of the best contemporary plays? Plays, however successful, usually sink from view, like vacation novels. Indeed, the novel may linger on some few shelves; the play vanishes wholly. From Broadway to the road, to the stock companies, to oblivion, is the fate of the best and the worst. Clearly there is a place for the long discussed national conservatory of drama.

Recent revivals of classic drama, light opera and three popular plays may generate a movement to establish an organization for preserving and keeping alive the best and both past and present dramatic productions. The Players' Club seeks even now to revive each year some dramatic masterpiece of old. The Actors' Equity Association also has seen the point of doing something similar, as recent production of "The Rivals" indicated. A perpetually renewed demand is responsible for the great number of Shakespearean offerings. That this demand really extends to drama of less ancient vintage is likely. In time either the commercial interests or the purely artistic interests must fill the need, which William A. Brady evidently felt, but apparently could not capitalize when he attempted a revival policy some years ago.

It is probable that nearly every one cherishes memory of a favorite play. Many of our memory's darlings would no doubt crumble like mummies when brought to latter day light. But it seems likely that there is enough sound material to provide a short season of deep contemporary interest. A play of two decades ago might not conform to present standards, but if concerned with a vital subject, if historically valuable, it might well surmount small discrepancies in construction, costuming and dialogue. It is this contrast of period production that often spells success for revivals. Modern "adaptations" ordinarily meet the fate they deserve.

"The Heart of Maryland," a representative play of the melodramatic era, treats with a subject that is always fresh. This Civil War play is no classic, but a conservation policy, limited to classics, would be limited indeed. An important function of a conservatory would be experiment to discover which such great successes of yesteryear were worth preserving.

The list of possibilities is long. Friends would no doubt speak up for one or another of "Strongheart," "Kindling," "The World and His Wife," "The Second in Command," "When We Were Twenty-one," "Monsieur Beaucaire," "Captain Jinks of the Horse Marines," "Glittering Gloria," "The Masqueraders," "The Runaway Girl," "The Witching Hour." Such a list leaves untouched the more recent productions and also the store of drama now standard, like "Camille," "The Two Orphans," "Madame Sans Gene," "Magda."

WOMEN TO DIRECT FILMS

Women directors are a rarity in moving picture circles. A few years ago the successful ones could be counted on the fingers of one hand, and in the last year the retirement of several successful women photoplay managers has narrowed the field down to almost zero. However, with the appointment of Frances Marion as co-director with Chester Franklin of Norma Talmadge's next photoplay, "Dust of Desire," it looks as if the women are coming back into their own again.

Answers to Queries

H.—Nat. G. Goodwin appeared in "The Black Flag" at the Union Square Theatre, New York, from August 21, 1882, to September 16, 1882.

Olds.—Ada Rehan and Kate Byron were sisters. There were three sisters originally, known as the O'Neill Sisters.

Bell.—George Dixon and Alfred Griffo fought a draw at the Casino, Boston, in 1882.

Santa.—Victor Herbert was born in Dublin, Ireland, in 1859. He joined the Metropolitan Orchestra, New York, in 1886 as solo cellist.

Webster.—The word "cue" is derived from the Latin, *cauda atail*, and as used upon the stage, is applied to the closing words of a player's speech, that give a hint to the next speaker to begin his lines.

Noks.—D. Blakely managed Sousa's tour at that time.

McK.—Lawrence Barrett died March 20, 1891; Edwin Booth died June 7, 1893.

Nap.—Kathryn Kidder starred in "Mme. Sans Gene" under direction of Augustus Pitou.

Dan.—Jenny Lind was born October 20, 1820, in Stockholm, Sweden, and died November 2, 1887, in London, England.

Fan.—Miner's Eighth Avenue Theatre, New York, was opened on November 21, 1881.

Union.—The Mayor of New York received a salary of \$10,000 per year in 1884.

Toy.—Mlle. Pilar Morin starred in "Mme. Butterfly" under direction of David Belasco.

W. R.—Charles Hawtrey made his first appearance in America under direction of Charles Frohman in "A Messenger From Mars."

25 YEARS AGO

Nellie and Lizzie McCoy were with Hoyt and McKee's "A Stranger in New York" Co.

Tommy Leary joined the Frawley Co. at the Columbia Theatre, San Francisco, as comedian.

Great Britain passed the law prohibiting dogs being brought in from any foreign country.

Performances for the benefit of Oscar Hammerstein were given at the Madison Square Garden, the Garden Theatre, the Madison Square Roof Garden and the Harlem Opera House, New York. About \$6,000 was realized.

Charles Jerome died at Red Bank, N. J.

"Knobs O' Tennessee," by Hal Reid, was produced by Lincoln J. Carter at the Academy of Music, Chicago.

The Harlem Speedway on the banks of the Harlem River, New York, was opened. It was restricted to the use of light vehicles, adapted for the speeding of light harness horses.

Tom Sharkey knocked out Gus Ruhlin at the Greater New York Athletic Club, Coney Island.

William Morris was manager of George Linean's New York office on East Fourteenth street, New York.

P. J. Casey was manager of the Booking Department of the Hayes Amusement Co. in the Nelson Theatre, Springfield, Mass.

Rialto Rattles

NOT WHEN WORKING

When Corse Payton's suit against Frank A. Kenney came up in court, the "world's best bad actor" stated, "I do as I like, but I never take a drink while I am working." Let's see. How many years ago did Corse work?

LET'S HAVE CHERRIES

"Yes," warbled the comic, "we have no bananas."

"Ha, ha," yelled back the gallery funster, "that's alright, the other fellow's coming with pineapples."

TWO HALF-SHOTS MAKE ONE

We wonder if the two sharpshooting acts now waging an open war against each other are really as quick and good in shooting their guns as they have been in shooting off their mouths.

COUGHS UP AFTER YEAR

Newspaper headline says "man coughs up bullet after year." There are many actors who are willing to have managers cough up what is owed them after five years. But this is seldom done.

THRILL FOR BOX OFFICE MAN

There are many ways that the folks of the theatre get thrills. Clarence Jacobson, treasurer of the Harris Theatre, says he gets one every time he goes to a certain Long Beach hotel and pays seventy-five cents for a dish of ice cream.

ACTOR GOT THE HEIRESS

I asked her father for her hand,
She was an heiress fair.
But an actor grabbed the heiress
While I only got the air.

NOT IN THAT BUSINESS

The actor had been out of work for months,
He told his friends that he was a boot-legger.
But all they had to do was see his vest
To know that he was just a "ham-and-egger."

THE ACTOR-FARMER

"The first fifty ears are the hardest," said the actor-farmer as he gathered in his early corn.

THE BANANA SHORTAGE

If the shortage of bananas keeps up Rockwell and Fox and Olsen and Johnson will have to change their acts.

REVUE COSTUMES

Now is the time for some enterprising press agent to pull a yarn that a couple of the chorus girls in the show were fired because the manager caught them with too much clothes on. Anyway, these revue costumes are conducive to cleanliness, a girl has to wash her back or else do a blackface.

OCEAN ATTRACTIONS

With the vaudeville houses opening for the Summer at the various beaches the offices are thinking of forming a wet circuit for the playing of ocean current attractions. It'll take a lot of sand to do that.

SPOILING AN ACT

The best way to spoil a good boy and girl double act is to have them get married to each other.

NOT DONE IN PICTURES

"Evangeline" was written fifty years ago by J. Chever Goodwin and Edward E. Rice and the Lone Fisherman has never been done in pictures.

DRAMATIC and MUSICAL

NEW DILLINGHAM SHOWS

Charles B. Dillingham, returning last week from Europe on the *Aquitania*, made announcement of his plans for the coming season. The first production will be another starring vehicle for Fred Stone entitled "Stepping Stones." Anne Caldwell and R. H. Burnside are responsible for the book and lyrics and Jerome Kern furnished the music for this new musical comedy in which Dorothy Stone, the comedian's daughter, will make her first New York appearance.

The next to see Broadway will be the "Nifties of 1923" which will be produced at Bernard and Collier's Fun Shop, formerly the Fulton Theatre. The cast, besides Sam Bernard and William Collier will include Ray Dooley, Harry Watson, Van and Schenck, Lillian Broderick, Frank Crumit, and Cortez and Peggy.

Early in September, Florence Reed will be starred in Edward Knobloch's new play "Lullaby."

Dillingham made special mention of the Italian marionettes which have been running in London for some time and which he brought over with him. These are from the Teatro del Piccoli in Rome and present a repertoire of twenty-five operas and any number of shorter pieces, with music by Italy's best known composers. They will probably be seen at the Dresden Theatre.

Other Dillingham importations include a number of musical pieces among which is "Pompadour" with music by Leo Fall, which has been running successfully in Berlin and Vienna and which will be produced here early in the fall. "Katja, the Dancing Girl," is scheduled for later on, also a musical piece with book and lyrics by Frederick Lonsdale and music by Jean Gilbert.

An American cast will support Maurice Chevalier in "Dede" and "Ta Bouche" which has been a sensation in Paris, has been adapted by Clare Kummer and will be presented by a cast that includes many members of the "Good Morning Dearie" company.

"Lillies of the Field," a comedy by J. Hastings Turner, "Hassan," a spectacle, and a return of the "Loyalties" company are also on the schedule, and Jerome Kern and Anne Caldwell will musicalize "The Fortune Hunter" and "Merely Mary Ann."

MRS. REID SPEAKS IN CHURCH

Mrs. Wallace Reid, wife of the late Wallace Reid and star of "Human Wreckage" spoke from the pulpit of the Chelsea Methodist Episcopal Church, 178th street and Broadway on Sunday at the invitation of the Rev. Dr. Christian F. Reiser, pastor of the church. She gave a dignified address on "Drug Addiction," but refrained from any personal touches, treating the subject with logical reasoning and seeking to point out a remedy.

Mrs. Reid was formerly Dorothy Davenport, niece of Fanny Davenport, and is the mother of two children. She claimed that drug addicts should not be ostracized as "dope fiends," but should be sympathized with and helped as sufferers from some malignant disease. The church was crowded and hundreds on the sidewalk had to be refused admittance.

PLAY FOR WALSKA

Mme. Gana Walska may be starred next Fall in a musical play put out by the Thomas Egan Productions, entitled "The Minstrel Boy," negotiations to that effect being now carried on. Before finally closing such a deal, according to Thomas Egan, who is a singer himself, Mme. Walska wants to await the result of her recent concert in Paris. The prima donna will sail for America on the *Olympic*, July 11, and in the meantime the Egan company is going ahead with its plans.

DAVID BELASCO OBJECTS

David Belasco, in a letter to the *NEW YORK CLIPPER* last week, strongly protested against one of the bits in the "Follies," wherein he claims that he is so realistically impersonated as to make audiences believe that he is present at every performance of the Ziegfeld show. Brandon Tynan has been performing the impersonation of the theatrical producer for over a year. He is made up in typical Belasco garb, white wig, high clerical collar and dark clothes, and is seated in the first row of the audience. Andrew Tombes introduces him as the greatest figure in the American theatre today, after which Tynan, as Belasco makes a short speech, in which he faithfully reproduces the voice and manner of Belasco. He then goes upon the stage and talks about going in for musical comedy himself, the girls, in the meanwhile, flocking about him. A Belasco bit of similar nature appeared in one of the Midnight Frolics in 1919, and later in the road show of the Frolic which Will Rogers headed. Belasco has not seemed to object in the past, according to representatives of the Ziegfeld office, and they have had no direct complaint from him at present, they say.

In his letter to *THE CLIPPER* Belasco says, "Audiences at the Ziegfeld 'Follies' are being led to believe that I am present at every performance through an impersonation of me that is not announced as such. I will greatly appreciate the cooperation of *THE NEW YORK CLIPPER* in correcting this impression, which is embarrassing to me and to my friends."

Ziegfeld representatives said that if Mr. Belasco objected the bit would be taken out, but up to the time of going to press it was still part of the show.

FILM CENSORS LOSE IN COURT

An order signed by Justices of the Appellate Decision, following the viewing of the motion picture comedy, "Good Riddance," last week reversed a decision of the Motion Picture Commission, which, in censoring the film, eliminated certain sequences. The censors objected to a dog being taken up (supposedly) in an aeroplane and dropped overboard, landing in the back seat of his master's automobile.

The commission insisted that the following eliminations must be made:

Scene of throwing dog out of aeroplane.

All view of man's leg exposed where trouser is pulled off by dog at dance.

Episode of lighting fuse attached to dog's tail.

"The reasons for the above eliminations," set forth the commission, "are that they are inhuman and would tend to incite to crime."

The effect of the decision leaves the film practically as it was when it was submitted to the Motion Picture Commission. The Pathé organization, owner of the film, insisted that it was a burlesque and did not deal with realities.

NEW BRADY OPENINGS

Included in William A. Brady's list of attractions for next season will be the season's earliest production entitled "Simon Called Peter," a dramatization of the novel of that title by Jules Eckert Goodman. Another Goodman play now in Chicago will be put on by Brady here in the early part of the season with Helen Gahagan in the leading role, entitled "Chains."

Another play to be done by Brady next season in association with Wilmer & Vincent, will be "The Little Bigamist," by Barry Connors. This play had a road tour last winter. The title may be changed when it comes to New York.

NAT'L. MUSIC WEEK NEXT SPRING

The Spring of 1924 has been chosen as the time in which the first National Music Week will be held according to the announcement from the National Bureau for the Advancement of Music of which Otto H. Kahn, banker and music lover, is Honorary Chairman of the General Committee. C. M. Tremaine, Director of the National Bureau for the Advancement of Music is the secretary of the committee, the rest of which is composed of heads of twenty-six prominent labor, civic, educational and other organizations. The announcement is made that the Honorary Committee of State Governors already has representation from twenty states.

No attempt will be made to control the individual activities of the people in celebrating the festival, genuine self-expression being the aim of those who are behind the movement. Development is expected to be natural and inevitable.

The National Music Week is the outgrowth of the many local music weeks held during the last three years in nearly 150 cities of the United States. This year New York celebrated its fourth annual music week, Washington, D. C., its third, and Los Angeles, San Francisco, Denver, Dallas and other cities two or three.

Mr. Tremaine, who was the prime mover for national music, in order to confirm his opinion that the time was ripe for a national week, sent out questionnaires to all cities in which local observances had been held. Approval was almost unanimous with May as the first choice and April as the second choice for the time it should be held. Men and women prominent in many walks of life have expressed their willingness to serve on the various committees and sub-committees.

The National Bureau for the Advancement of Music, with headquarters at 105 West Fortieth street, will, upon application, supply suggestions, information and material designed to facilitate the carrying out of local music week observances anywhere in the country.

THEATRE GUILD PLAY PLANS

The directors of the Theatre Guild have decided on the first two plays to be presented next season. They will open late in September or early in October, with "Windows," by John Galsworthy, a comedy which the writer describes as for "idealists and others." Martha Bryan Allan now in the "Devil's Disciple," will be in the cast. "The Failures," a tragedy by H. R. Lenormand, French dramatist, will be next presented. In France the piece is known as "Les Rates." Jacob Ben Ami will have the leading role. On the schedule, the presentation dates of which are not as yet set, are Molnar's comedy, "The Guardsman," "Caesar and Cleopatra," by Shaw, "Masse Mensch," by Ernest Toller, translated by Louis Untermeyer, and "King Lear" with Rudolph Schildkraut.

An American play, not as yet selected, will also be produced, with the chance of several others now under consideration.

"SUMMER FROLICS" TAB OPENS

"Summer Frolics of 1923," a tabloid girl-and-music show, conceived and staged by Harry Walker, has opened at the Parisien, Monticello, for an indefinite run. The show carries nine principals and twelve girls. The cast includes Jim Buckley, Vera Audrey, Ruth Genese Duo, Max Weber, Carmencita and Hassan, Sophie Becker and Helen Marson. At the termination of its run here the show will be sent over the "cabaret circuit," controlled by Harry Walker, Inc., and which includes stands in twenty of the principal cities.

McGUIRE HAS THREE NEW PLAYS

Sam Harris will next season produce three new plays by William McGuire. They are "Tin Gods," "Jack in the Pulpit" and a comedy as yet unnamed.

SELWYNS TO SHOW THRILLERS

The newly organized Barthines Company, early next Fall, will present the thriller type of melodrama, similar to those done by the Grand Guinol, which the Selwyns will offer. The Barthines productions will be in English, and the Grand Guinol offerings will be in French with the Parisian casts.

The American company is planning to convert a site already chosen into a theatre as unusual as the plays they intend doing, so that there will be in reality an American Grand Guinol. Among the first group will be a cycle of stage adaptations of Edgar Allan Poe. Such stories as the "Telltale Heart" and "The Murders in the Rue Morgue," lend themselves readily to adaptation. A company will be assembled for each production, which will be changed monthly. Included in the plans of the company is a special matinee of Shelley's "Cenci," which was first produced in London last year, more than one hundred years after the poet's death. Previous to that production of the play the London play censor forbid it.

MUSICAL COMEDY FOR OAKLAND

OAKLAND, Cal., July 2.—The Bay City Opera Association has been organized by Louis B. Jacobs, with a guaranteed popular subscription for a ten-week season at the Auditorium, and the first performance will be given July 23. The opening bill will be Victor Herbert's "Naughty Marietta." Among the principals are Mabel Reigelman, prima donna; Jeff De Angelis, principal comedian; Evatta Grey, contralto; Rogers Grey, comedian; Charles Buckley, tenor; Carl Gensworth, baritone. A mixed chorus of twenty-four has been engaged. Admission prices have been scaled from 50 cents to \$1.50. Among the operas to be offered are "Gypsy Love,"

PLAYWRIGHT BUYS A HOME

Wilson Collison, author and playwright has purchased "Ridgecrest," a nine-room brick residence and garage at Malba-on-the-Sound, L. I., adjoining the residence of Charles A. Timewell.

The house is on a quarter acre plot and will be occupied by Mr. Collison as an all year home.

"STEVE" CLOSING JULY 7

CHICAGO, June 30.—Eugene O'Brien in "Steve" ends his stay at the Princess, July 7, which will end out his twelfth week. The play was seen at various points before coming into Chicago and will go on tour again, in spite of its being the off season. The play had a very successful engagement here. It is intended for presentation in New York during the coming season.

POWELL CO. FOR DETROIT

CHICAGO, June 30.—Halton Powell's musical comedy company which has been playing the Butterfield time in Michigan for several weeks following the closing of Halton Powell's one night stand season, opens at the Palace Theatre in Detroit, July 9.

"IRISH ROSE" IN MONTREAL

MONTREAL, July 2.—"Abie's Irish Rose," which opened at the Orpheum Theatre last week, has been packing the house to the doors since the first performance. The show will doubtless remain for many weeks.

REGENT OPENS AUGUST 10

The New Regent Theatre at Grand Rapids, Mich., will not open until August 10. The first picture will be "Within the Law."

Fred Lindsay will sail for England on July 12.

Frankie Wilson is preparing a new act for next season.

Harry Leavett has been appointed manager of the "Last Warning."

George Ernest Cooke sailed for Europe on the *Olympic* June 30.

Murray Howard, of Al and Murray Howard, was married on June 23.

Harry F. Storin is now managing the Leroy Theatre in Pawtucket, R. I.

Gladys Hanson has succeeded Lola Mayne with the Proctor Players, Troy.

Invna Clair, the dancer, is spending her vacation with relatives in St. Louis.

Jojo Dooley opened for a tour of the Keith mid-western theatres last week.

Walter Dennett has been added to the cast of "Dew Drop Inn," at the Astor.

Henry Mortimer sailed last week on the Pittsburgh of the White Star line.

Johnny Dowd, of Keith's press department, began his vacation on Monday.

Sol Shapiro has joined Prof. Serak with his "Miracle Girl" act in vaudeville.

Gillen and Nelson are to be featured in a new vaudeville act called "The Man Hunt."

Margalo Gillmore has replaced Lotus Robb in "The Devil's Disciple," at the Garrick.

Bert and Betty Wheeler started a motor trip to the Thousand Islands on Monday.

Jack Waldron, of Murray and Waldron, began his vacation in Montreal last week.

Carroll and Mack have been routed over the Pantages circuit and will open on July 28.

Mabel Ford sailed for England on Saturday, where she will rest up during the Summer.

Billy Moore, nut comic, has joined forces with Hilda Johnson, in a new vaudeville act.

Henry Obsterfield left for Lenox, Mass., this week, where he will spend the Summer.

Valodia Vestoff has been added to the cast of "Ted Lewis Frolics," which is now in rehearsal.

Pauline Bent and Rosalie Claire have combined in a new act in which they will open shortly.

Jack Newmark has been appointed office manager and publicity director for Harry Walker, Inc.

Olive King Hardy has been added to the cast of "The Passing Show of 1923," at the Winter Garden.

F. C. Owens replaced Carlton Brickert in "Uptown West" last week when the latter was taken ill.

Harry Kuharry, of the Keith booking department, is on a fishing trip this week as the start of his vacation.

The Stuart Girls are leaving vaudeville to enter the cast of a new revue to be produced next season.

Sammy Wright and Louise Arnold have combined in a new comedy act in which they are now playing.

ABOUT YOU! AND YOU!! AND YOU!!!

Johnny Hyde, assistant to J. H. Lubin, left on his vacation on Sunday, which he will spend in Maine.

Willima Birdie and Al White have been added to the cast of "The Passing Show" at the Winter Garden.

Eddie Clifford has been engaged to appear at the Beaux Arts Cafe in Atlantic City for the Summer.

The Gibson Sisters and Grady, a Western act, are coming to New York to make their debut in the East.

Edwina Barry, sister of Jimmy Barry, arrived in New York last week after completing a tour of the world.

Jack and Adele Hartley are a new vaudeville combination in an offering to be billed as "Lost—A Horse."

Fred Walker and Flo O'Dell have combined in a new act which they call "Why Must We Fellows Suffer."

Wayne and Burtis are summering in vaudeville, playing the central roles of a new skit, entitled "As Ye Sowe."

Alison Skipworth has been added to the cast of "Take A Chance," which will shortly be placed in rehearsal.

Frank Gould and Patricia Moore are heading the cast of the new revue at the El-Kadia Gardens, Atlantic City.

Minta Durfee, Mrs. Roscoe ("Fatty") Arbuckle has been engaged for a role in the new review, "The Newcomers."

Jessie Busley is spending her vacation in Europe, and will return late in August to resume her tour in "Batty."

Little Billy sailed last week from San Francisco on the S. S. *Maunagumy* for Australia to play the Musgrove Circuit.

Carl Stevens and Babe Bradley have reunited and are offering their former act, "Just For Fun" over the Western time.

Helen Bolton, who was the leading woman in "Up She Goes," has been signed to appear in the "Ted Lewis Frolics."

Mildred Southwick has been added to the cast of "I Know Women," a new act being produced by Lewis and Gordon.

Collette Blaine is to be featured in a new production act, "Shadows," now being produced by Messrs. Krivit and Rooney.

Olive Blakeney opened as leading lady with the Albee Players at the Albee Theatre, Providence, on Monday, June 25.

Dan Maley and Billy O'Brien have reunited and will shortly return to vaudeville in their act, "The Washing Machine."

Joyce White, who recently appeared in "The Clinging Vine," will be starred next season in a new musical play, entitled "Peggy."

Mlle. Musette, the dancing violinist, has returned from abroad and after a brief rest will begin rehearsals for a new production.

Lolita Robertson has been added to the cast of "John Mulholland and Wife," which will shortly be placed in rehearsal by Clifford Brooke.

Barbara McCree, daughter of the late Junie McCree, is making her stage debut in "The Passing Show of 1923," at the Winter Garden.

Ada Hughes, one of the Tiller dancing girls in the Ziegfeld "Follies," was married last week to James Farrell in the Municipal Building.

J. J. Rosenthal, theatrical manager and publicity man, is recuperating from his recent operation at St. Vincent's Hospital, San Francisco.

Harold Thompson and Mabel Durant have concluded their stock engagement in Canada and will spend the summer in Bennington, Vermont.

Royal Cutter relinquished the duties of stage manager of "Wildflower" at the Casino Theatre last Saturday night in favor of Ray Midgley.

Marie Devoe and Kathryn McDonald are rehearsing a new singing and dancing act which they will shortly show on the Proctor time.

Walter Messinger, who last season was ahead of the Fred Stone show will leave shortly for the Coast ahead of the "Molly Darling" company.

Lillian Pearl, who is said to be the double of Sally Fields, both in features and in talent, has been signed for Dave Sablowsky's "Record Stars."

Edward Clark has completed the book and lyrics of a new musical comedy, entitled "Sugar Baby," which he will produce in the Autumn.

Luella Gear has been signed for one of the principal roles in "Poppy," in which Madge Kennedy will make her musical comedy debut in the Fall.

Oakes and De Lour, who closed recently with "Minnie and Me" are now in Keith vaudeville and will play the Palace during the week of July 9th.

Selma Tyson, daughter of David Tyson, president of the Tyson United Ticket offices, was married last week to Charles Lang, a former army lieutenant.

Sage Sisters and Jean Gilbert have started on a hiking trip to San Francisco, from New York, where they intend to appear in a revue next season.

Evelyn Ray Kossar, who recently closed with one of the Harry Walker units, is returning to vaudeville in a new singing act. She will play Keith time.

Eddie Buzzell left for the mountains on Monday, where he will spend several weeks on a play in which he intends to appear next season—or some season.

Julie Barnett, who was one of the dancing girls in Harry Carroll's vaudeville revue, has joined the cast of Will Morrissey's summer revue, "The Newcomers."

Mr. and Mrs. Harry J. Powers, Sr., and daughter, of Chicago, sail for abroad, July 4, and after a fortnight in Paris will spend several weeks in England.

Jack Connors joined the "Connors' Revue" at Loew's State Theatre, Newark, last week, replacing J. Francis Haney who was out of the cast because of illness.

Mrs. Thomas Whiffen, veteran actress, who recently appeared in "Steve," is to be starred next season by George M. Gatts in a new play by Robert Dempster.

Glenn Condon and Billy Dale returned to New York last week from their motor trip through the Adirondacks. They stopped at Montreal on their way up.

Ethel Wolfe Gilbert, daughter of the song-writer, is now in Hollywood, where she is employed as secretary to Lou Anger, manager for the Buster Keaton studios.

Eddie Buzzell will not continue under the management of Schwab and Kussell next season, but will be featured in a new musical production to be made by Sam H. Harris.

The Great Blackstone and Charles Long are requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club on matters of importance.

Peggy Warner has been signed for a prominent role in "Genevieve," the new musical comedy by Charles Parks and Rudolph Friml, which is scheduled for an early Fall production.

Eva La Gallienne will have the leading role in the Charles Frohman Company's presentation of Franz Molnar's new play, "The Swan," which is scheduled for the early Autumn.

Marie Nordstrom has been added to the cast of "Fashions of 1923," the new revue which Alexander Leftwich is producing and which will come to the Lyceum Theatre next month.

Gertrude Vanderbilt, who has been featured for two seasons in the leading role of "The Gold Diggers," will return to musical comedy to create an important role in "The Battling Butler."

James F. Gillespie has recovered from a serious attack of ptomaine poisoning which overcame him in Scranton, Pa., while taking care of Vincent Lopez' affairs in that city.

Orlo B. Sheldon, of the cast of "Swanee River," which is scheduled to open in Asbury Park on July 9th, was operated on for appendicitis last week. He will not join the show until it opens in New York.

J. Francis Haney will shortly be seen in a new revue with the Four Johnnies, formerly with Anne Francis, and Constance Evans. The act was written by Vincent Valentini and is being staged by Jack Connors.

Grace Claxton, who has been doing a single in vaudeville, will be featured in "The Summer Girl," a tabloid musical comedy now being readied for vaudeville. Harry Walker is casting the piece and will also stage it.

Graham Nelson, who has played juvenile roles in stock, will shortly invade vaudeville in a tabloid edition of "The Runaway Boy," which has been condensed from a former starring vehicle of Joseph Santley's.

Sophie Tucker evidently intends remaining west for some time. It is reported that she has purchased a bungalow in Los Angeles. Sophie is being featured in "The Pepper Box Revue," which is playing in California.

Jack Smith and Ray Green have commissioned Frank S. Williams to write an act for them, which they will show in vaudeville at the termination of their present engagement with the floor show at Kelly's, Greenwich Village.

Raymond McKee, and his wife, Marguerite Courtot, who were featured in the film production, "Down To the Sea In Ships," are leaving New York for Los Angeles this week, where they will begin work on a new series of features.

Cut Yourself A Piece Of Cake (And Make Yourself at Home)

Revised by
THEODORE MORSE

By BILLY JAMES
Writer of "Carolina Mammy"

Moderato

My friend Jones-ie he got mar-ried just the oth-er night,
There's a fam-ly in our street they real-ly can't be beat,

Jones-ie was a man who had an aw-ful ap-pe-tite,
They've been used to com-pa-ny that al-ways likes to eat,

His wife went to cook-ing school, But on-ly learned to bake,
Now the old mans out of work, But they al-ways have cake

When he kicks a-bout the meals, She says "John for good-ness sake, Just
And when comp'-ny calls on them They put up a fake by say-ing

CHORUS

Cut your-self a piece of cake and make your-self at home, I'm

sor-ry that I can't cook steak But cake is so "High-Toned,"
sor-ry that we have-n't steak But cake is so "High-Toned,"

You'll get corns and bun-ions From eat-ing Span-ish on-ions So
Ev-ry so-cial lead-er to-day is a "cake eat-er," So

cut your-self a piece of cake and make your-self at home!" home."

* Note: All kinds of extra verses and choruses for this number.

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Give Yourself a Piece of Cake

Give Yourself at Home

2

Great Comedy Hits



HI-LO

Words by
EUGENE WEST

ARTIST'S COPY
HI LEE, HI LO

Music by
IRA SCHUSTER

CHOP SUEY A LA FOX-EE TROT-EE *Composer of "Ten Little Fingers" etc.*

Moderato

p *mf* In-to Chi-na far a-way, Came a lit-tle Ger-man band one day,
Chi-nese used to be quite slow, Ev-er since they learned "Hi Lee Hi Lo"

Star-ted play-ing fun-ny lit-tle tunes on their trombones and bas-soons. "Vel-ly vel-ly nice" the Chi-nese said, Me
Ev-ry lit-tle Chink is full of pep, And you ought to see them step. Fox-ee fox-ee trot is all the rage, They

like-ee tune me "like-ee swing" Now all o-ver Chi-na land you can hear them sing:
dance all day, they dance all night, When they hear their fav-rite tune, they join with de-light:

CHORUS *p*
"Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Hi Lee, (Hi Lee) Hi Lo, (Hi Lo) From Pe-kin down to Shanghai town, You can hear them sing it
all a-round, "Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Hi Lee, (Hi Lee) Hi Lo, (Hi Lo) Now ev-ry lit-tle Chi-nese
sheik will shout "Me love-ee sweet ma-ma like sour-kraut," Oh, those lie-ber Chi-nese
bands, That fun-ny lit-tle tune they hum it and they croon it ev-ry-where the go, "Hi Lee, (Hi Lo) Hi
Lo, (Hi Lo) Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Quite funny don't you think to ev-ry lit-tle Chink it means "I love you so," "Hi so"

PATTER *p*
Sing-ee song-ee sing a long-ee, get-ee hot wow wow, Which means in Chi-nese
Ho-lee smo-kee ho-kee po-kee, birds nest and bees' knees, You can not find a
lang-uage, That a cat can't say Bow-wow, Mak-ee Jazz-ee razz-ma-tazz-ee, get hot lips, hot
rea-son why, A Chi-nese pup has fleas, Sum-Gai, dumb guy, don't know just why this song's all the
feel, Which means to Chi-nese gir-lie, "Mis-ter tell me when we eat," In a pad-ded cage.
rage, They ought to put the guys who wrote it

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With any FEIST song"

MELODY LANE

COMPOSERS' SOCIETY PLANS TO PUT CZAR AT HEAD OF ORGANIZATION

Anticipating Attempt to Have Copyright Law Amended Society Considers Re-organization and Committee Moves to Put Entire Society Into Position Where It Can Withstand Any Opposition.

In anticipation of an attempt at the next session of Congress by certain factions, to have the Copyright Act of 1909 amended or changed, the American Society of Composers, Authors and Publishers is seeking to reorganize itself and has appointed a committee to put a Czar at the head of the society with absolute power and control over its destiny, and one who is strong enough to safely guide it through any adversity that the future may hold in store.

E. C. Mills, chairman of the executive board, of the Music Publishers' Protective Association, is believed by many to be the logical man for the job of heading the A. S. C. A. & P., and to that end the committee of the society, composed of two publishers and two writers, have asked Mills to consider the proposition and write his own ticket. The committee, which is composed of Max Dreyfus, of Harms, Inc.; Louis Bernstein, of Shapiro, Bernstein & Co., and Gene Buck and Raymond Hubbell, held its first meeting last week and subsequently called on Mills, and is said to have offered him the office of heading the society.

The committee was informed by Mr. Mills that he would consider the job, and at a salary of \$15,000 per year, provided that he could hold onto his office in the Music Publishers' Protective Association, which pays him \$20,000 yearly. He also informed the committee that he would take charge of the society on the condition that he would have unlimited power to run the organization as he saw fit.

Since then another meeting was held by the committee on Monday afternoon and word was sent to Mills that he could write his own salary figure if he would take hold of the society's reins and handle nothing else. This was absolutely refused by Mills, who said that under no condition would he leave the Music Publishers' Protective Association as long as it needed and wanted him. This phase of the matter is now under consideration by the committee, and

it is believed that it will decide in favor of Mills remaining with the M. P. P. A., and head the society also. A satisfactory agreement is expected to be reached within the next ten days.

Just what the American Society of Composers, Authors and Publishers expect in the line of legislative opposition at the next term of Congress is not exactly known. But between the radio interests and the motion picture people, both of whom are required to pay a performing rights fee for the use of the society's music, it is expected that they will attempt to change the present copyright laws to better suit themselves.

Many members of the society are confident that the Copyright Act of 1909, which gives protection to the works of the authors and composers, as well as publishers, will not be changed so easily. Also the possibility of international complications through the various alliances of the society and through the treaties with other countries will also add to the difficulties of changing the present copyright law.

When questioned about the offer made him by the committee composed of some of the board of directors of the A. S. C. A. & P., E. C. Mills refused to deny or affirm anything in connection with the proposition, saying that if it was so he would probably talk after he had been put in office. Until then, all information would have to come from the committee.

According to reports, J. C. Rosenthal, now general manager of the society, will have an executive position under whomever is appointed Czar, and also that Rosenthal did not appear anxious to take the job. Since the beginning of the society he has been manager and very successful in the organization's major job of collecting license fees from the motion-picture houses.

George Maxwell, president of the society, will continue to hold this office. He has held this position for years, giving his services gratis.

ARTISTS CO. LEASES OFFICES

The Artists Publishing Co., Inc., have taken offices in the new building at No. 148 West 46th street, and will be formally opened within the next ten days. Officers of the new concern are D. P. Pringle, president; Eddie Adams, vice-president and Maurice Rosen, secretary. The organization, as exclusively announced recently in the CLIPPER was organized under the laws of the State of Ohio with a capital stock of \$125,000. The president of the corporation is a well known real estate man of Cleveland of considerable wealth. Eddie Adams, is one of the best known men in the sheet music and mechanical end of the publishing business, having been with Jerome H. Remick & Co., for over 17 years. Maurice Rosen was with Remick's also, for a period of several years.

In addition to publishing, the firm will operate a chain of retail stores. Adams and Rosen will look after the New York end of the business and Mr. Pringle the Middle West, from their Cleveland office. A first class catalogue is being prepared including the first plug number which will be a fox-trot ballad by Walter Donaldson, entitled "Sweet Old Chesapeake Bay," said to be one of the finest songs he has ever written. The firm is beginning a big exploitation on the number.

ABE OLMAN PUBLISHING

Abe Olman, who has gone into the music publishing business on his own, opened his offices last week at 148 West 46th street, his concern being known as Olman, Inc. Mr. Olman is working on one song for the present, a fox-trot ballad by himself and Benny Davis, entitled "My Own," which is being featured by Phil Baker in "The Passing Show of 1923," but not restricted to other acts.

B. A. CO. STAFF CHANGES

The B. A. Music Company has re-organized its staff to some extent and is getting ready to concentrate its forces on two new songs by Jack Mahoney, who was active in song writing circles some years ago. Fred W. Taylor, formerly in vaudeville, is now manager of the professional department, and others on the staff include Herb Walters and Joe Keden.

MILLS RELEASES NOVELTY

Jack Mills, Inc., have selected as the summed comedy plug song, "Hey! You Want Any Cod-Fish? (We Only Got Mak'rll To-day)", a fox-trot novelty by two writers whose nom-de-plumes on the title page will be, Ima Fish and Ura Her-ring.

REFUSES RADIO REQUEST

The Milwaukee Association of Commerce, which made a fruitless request to have the American Society of Composers, Authors and Publishers give Milwaukee and other Wisconsin radio stations permission to broadcast the society's music free until such time when a test case in the courts definitely decided that a license fee must be paid the composers' organization, received with its negative reply a five-page letter which contained one of the most complete and comprehensive views of the whole situation ever written, from the music publishers and composers angle, especially.

In the form of a resolution, the Milwaukee organization, of which L. C. Whittet is executive director, making the plea that all of the radio stations in the state would have to close. It follows in full:

"Whereas, The Milwaukee Association of Commerce understands that the Milwaukee broadcasting stations will not be permitted to continue broadcasting music, and

Whereas, The discontinuance of the musical program will so effect broadcasting as to make it necessary to close all Milwaukee and Wisconsin stations, and

Whereas, If such action is taken by the American Society of Composers, Authors and Publishers, it will be a distinct loss to the community and state at large; therefore be it

Resolved, That the Milwaukee Association of Commerce call upon the A. S. C. A. & P., requesting that this organization permit the Milwaukee broadcasting stations to continue to use copyrighted music in their programme without questioning or challenging the legality of such broadcasting until the matter is settled by test cases pending in other cities."

Replying to the Milwaukee organization the society first called attention to the fact that the Wisconsin stations would not have to close because thousands of musical works were available for unrestricted use, the copyright of which is vested in proprietors who do not at this time care to assert their rights in so far as to require a license fee. These works include some of the very best material in the world, the letter said, and also mentioned that the largest station in America had no license to broadcast from the society, but continued to operate successfully nevertheless. As to the legal rights of the society not being challenged, the society asks the Milwaukee people to simply refrain from using its music, and they will have complied with the law.

Getting down to the reasons for the license fee asked by the composers, authors and publishers the letter points out the tremendous profits made from the sale of radio parts and wonders what will happen to the concerts now being heard by radio fans when the sale of parts cease and it isn't worth while any more for the stations to broadcast. The letter further reads in part:

"Radio is a direct competitor of the theatre, cabaret and dance hall. * * * Radio is a direct competition of phonograph records and the player-piano rolls. Every record and every roll manufactured and mechanically reproducing a copyrighted musical composition pays a royalty to the proprietor of the copyright. Would it be just to permit 'radio' the full use in competition of material for what its competitors must pay?

"Radio comes into competition with the musical activities of the home as is best proven perhaps by the fact that never in the history of this business has the sale of sheet music been so light as since radio became popular. Through this competition radio deprives copyrighted proprietors of substantial sums heretofore realized from the sale of sheet music. Is it fair that radio should do this to its own profit and be relieved of the legal and moral obligation of justly compensating those who furnish the material which makes its existence possible?"

Attention is also called to the indirect profits derived by various radio station operators by selling parts, the sales of which reached almost \$200,000,000 a month during 1922, all of which was made possible through the use of music which interested the radio fans. This is called broadcasting for profit by the society in its letter. Educational institutions and genuine research stations, and those operated by municipalities have been given permission to broadcast the society's music free, which includes the University of Wisconsin and University of Minnesota among others, according to the letter. But commercial stations must pay the edict of the A. S. C. A. & P.

NEW MEMBERS FOR A. S. C. A. & P.

At a meeting of the board of directors of the American Society of Composers, Authors and Publishers the following authors and composers were elected to membership, their classification being subject to the findings of the Classification Committee: Egbert Van Alstyne, Anatole Friedland, Sidney Caine, Sam Coslow, Oscar Hammerstein 2d, Lou Handman, Louis E. Gensler, Paul Lannin and Jack Caddigan.

BELIN & HOROWITZ IN SOCIETY

At a meeting of the board of directors of the American Society of Composers and Publishers, held on June 26, Belin & Horowitz were elected to membership in the publishers' class. The above mentioned concern's song "Wet Yo' Thumb," is being released next month on the Victor, which is considered fast work for a firm but a few months old.

KONDAS RELEASES

G. Kondas, of the Kondas Music Publishing Company at Ashtabula, Ohio, was in New York last week, placing their latest publications, including "Island Nights," "Painting Pictures," "Aw C'Mon," and "Down the Lane." Mr. Kondas has opened a New York office at 220 West Forty-second street, with Lee Turner in charge.

MELVILLE WITH WITMARKS

Walter Melville, formerly with Jack Snyder Music Company, is now in the professional department of M. Witmark & Sons. Melville, before breaking into the music business, as with B. S. Moss, and assistant manager of various Moss theatres.

JACK MILLS IN PARIS

Jack Mills is spending a short vacation in Paris prior to his return to London when he will remain for a week or two before sailing for home. Mills recently purchased the American rights for one of the biggest dance tunes in France.

SHERWOOD JOINS THE M. P. P. A.

The Sherwood Music Company, owned by Vincent E. Sherwood, who was formerly New York representative for the McKinley Music Company, has been elected to membership in the Music Publishers' Protective Association.

NEW MCKINLEY RELEASE

The McKinley Music Company is preparing to plug another popular number through its New York office in charge of A. L. Haase, who will enlarge a professional department staff shortly. The song is a waltz ballad by Keithley and Klickman entitled "For Old Time's Sake."

LONGEST TITLE COMPETITION

Sam Landres and Lou Handman have taken a hand in the long title songs by writing a new one entitled "No Matter Who You Are or What You Were, You're the World and All to Me," a fox trot ballad with a human interest story.

BURLESQUE

EIGHTEEN SHOWS HAVE CASTS COMPLETED

OTHERS FILLING RAPIDLY

Managers are fast signing up performers for the coming season and in most instances the casts are all filled. Below are the rosters of eighteen shows that have been practically completed the past week.

Cain & Davenport's "Dancing Round" on the Columbia Circuit:—Harry Steppe, Arthur Putnam, Fred Slater, Lillian Smalley, Rose Duffin, Rodger Sisters, Billy Newkirk, George Walker and Buck and Bubbles. Executive staff, Arthur Phillips, Mgr.; Harry Bissel, Carpenter; Charles Crawley, Electrician; Ed. Scott, Property Man.

Charlie Falk and Tom Miners, "Chuckles":—Cliff Braddon, "Co-Co," Morrissey, Saxophone Four, Miss Beasley, Scott & Christie, Charles Permain, Pat Kearney and four more to sign. Executive staff: Charles Falk, Mgr.; Melvin Brown, Musical Director; Henry Plunkett, Carpenter and Johnny Walsh, Property Man. A. Coccia will stage the numbers.

Al. Singer's "Hello Jake Girls," Mutual Circuit. Harry Fields, Dixie Mason, Florence Drake, Tom McKenna, Violet Hilson, Abe Gore and Charles Levine, Harry Jake Fields, Mgr.

"Helter Skelter":—Barkham and Wagner, Bobby Ryan, Billy Lewis, Ruth Hood, Babe Quinn and Jake Coyle.

Ed. Ryan's "Round the Town":—Billy Kelly, Andy Martini, Pauline Russell, Arnold Sisters and Jack Leonard, two more to fill; Ed. Ryan, Mgr.

Morris & Bernard's "Step Along":—Max Coleman, Jules Howard, Ed. DeVelde, Charles Harris, Ida Bernard, Mina Bernard and Claire Stone.

Lew Sidman's "Flirts and Skirts":—Harry Harrigan, Dick Hahn, Pearl Briggs, Walter Pep Smith, Nola Edwards, and Sutton and Caprice. Lew Sidman, Mgr.

Jules Michaels' "Step Lively Girls":—Harry Bentley, Jim Carlton, Jimmy Elliott, Gene Rauth, Alice Melvin, May Belle, Pep Bedford, Jules Michaels, Mgr.

Griff Williams' "London Gayety Girls":—Tony Cornetta, Billy Hardy, May Merle, Clara Gray, Gertie DeFay, Ralph Fielders, Lenore Torriani and Peter Wells, Griff Williams, Mgr.

Fred Strauss' "Snappy Snaps":—Ray Read, William Young, Rex Weber, Dolly Lewis, Mona Mayo, Bunnie Dale and Frank Queen; one short. Fred Strauss, Mgr.

Ed. Rush's "Georgia Peaches":—Lew Rose, Colton and Darrow, Billy Bumps Mack, Milton Cahn, Dotty Bennett; one short. Ed. Rush, Mgr.

"Jake Potars' "French Models":—Betty Palmer, Harry Beasley, Jack Ormsby, Eddie Hart, Babe Sheppard, and Spears and Biggett. Jake Potar, Mgr.

Joe Howard's "Sassy Bits":—Selig & Lee, Ida Roberts, Marshall & LeAnse, Tom Fairclough and Joe Gerald Gerard.

Fred Strauss' "Smiles & Kisses":—Lee Hickman, Abe Leonard, Muriel Claire, Arthur Stearn, Bessie Rosa, and Louise Gardner; one short.

Joe Oppenheimer's "Broadway Belles":—Hagan & Toebe, Art Mayfield, Date Curtis, and Jean Fox; two short. Joe Oppenheimer, Mgr.

E. L. Spiro's "Miss Venus Company":—Billy Mike Kelley, Billy Grady, Jackie Addison, Mae Laurie and Daisy Dean; straight man and juvenile short. E. L. Spiro, Mgr.

Sam Raymond's "Oh Joy Company":—Billy Spencer, Anna Artstrong, Larry

Clark and Elsie Rainer. Billy Spencer, Francis, Sue Milford, Jules Jacobs, Bernie Brothers, Dan Evans, Murray Green, and Mgr.

Sam Kraus' "Runnin' Wild":—Burke Brothers, Dan Evans, Murray Green and Emma Kohler; two short.

BURLESQUE BALL GAME JULY 18

Much interest is centered around the ball game which is to be played on July 18 at Dexter Park, Long Island City, between a team representing the Burlesque Club and one of Burlesque actors. According to the present arrangements the club that will go on the field for the Burlesque Club will be Louie Franks, first base; Barney Kelly, second base; Frank Laning, pitcher; Dave Levitt, short stop; Frank Wesson, right field; Fred Sears, catcher; Dick Zeisler, third base; Dave Detusach, left field, and Marty Wiggins, center field; Baron Golden will be held in reserve to fill in any position. The team representing the actors has not been announced.

MASON TO STAGE FOR DALEY

Jack Mason has been engaged by Eddie Daley to stage the numbers for his "Runnin' Wild" and "Broadway Brevities" next season. Billy K. Wells will write the book for the "Broadway Brevities," with additional scenes by George LaMaire, the music and lyrics will be written by Al W. Brown. Herman Timberg and Billy K. Wells will write the book, lyrics and music for the "Runnin' Wild" show and Al Brown will write additional numbers.

JESSIE WILSON MARRIES

Jessie Wilson, who is well-known in burlesque as Frankie Grant, was married on the stage of the Fulton Theatre, Lancaster, Pa., June 5 to Lewis Dietz, a non-professional. Miss Wilson was working with "Billy B. Purl Show of 1923" at the time. She was a member of "The Pace-makers" and "The Girls from Reno" the past two seasons in burlesque.

"RUNNIN' WILD" DALEY SHOW

On account of a request from the Shuberts, Eddie Daley will change the title of one of his Columbia Circuit shows for next season from "Buzzin' Round" to "Runnin' Wild." The Shuberts claim that the former title is an infringement on their title they had several years ago in a show called "Buzzing Around" in which they starred Will Morrisey.

EVELYN CUNNINGHAM SIGNED

Evelyn Cunningham has been engaged by J. Herbert Mack for his "Breezing Times" show on the Columbia Circuit for the coming season. This show takes the place of the "Maids of America." Miss Cunningham appeared in vaudeville the past season with big success and should be a fine asset to the Columbia Circuit.

ALICE'S MARRIAGE ANNULLED

SOMERVILLE, Mass., June 25.—Alice Melvin, who has been signed by Jules Michaels as ingenue for his "Step Lively Girls" on the Mutual Circuit next season, wishes it known that her marriage to Herman Bernstein, musical director, has been annulled as his previous divorce was not absolute.

LENA DALEY ON VACATION

Lena Daley, who will be featured with Eddie Daley's "Broadway Brevities" next season, left for her home in Baraboo, Mich., last Wednesday for a vacation. She will not return to New York until the call for rehearsals.

JULIUS HOWARD ILL

Julius Howard of the team of Julius and Max, was compelled to cancel his engagement at Morrisons last week on account of illness.

MUTUAL RULES SHOWS MUST BE CLEAN

ANNUAL MEETING HELD

The annual meeting of the Mutual Burlesque Association, was held in the offices of the company last Saturday.

An election of officers took place and the following were elected, for the ensuing year: George E. Lothrop, president; S. W. Mannheim, vice-president; Dr. R. G. Tunnison, treasurer; Charles Franklyn, secretary, and Al. Singer, general manager. The above will also compose of the Board of Directors, with one more not named. Lothrop has been filling the chair of president the past few months since the resignation of Dave Krauss took effect.

It was announced that the route and names of franchise holders would be given out in another week or so. The new franchise holders for the coming season are Al. Singer who will have one show; Dr. Tunnison, one show; Sam Raymond, one show; E. L. Spiro, one show, and Fred Strauss, two shows instead of one show as he had last season.

The franchise holders of last season who will not have shows on the circuit this season and those of whom the above have taken the place are George Peck, who had one show; Matt Kolb, who had one show, and James Madison, who had two shows. Billy Vail, will have but one show on the circuit instead of two which he had last season.

Tom Sullivan will have two shows again on the circuit and Frank Damsel will have one. These three shows were on the circuit last season, but closed early on account of several houses closing it is claimed.

It could not be learned just what new houses would be on the circuit next season, but General Manager Al. Singer did state that there would be two houses in Chicago and one in Milwaukee.

Of the four houses operated by Vail and McGrath last season, in the West, it was announced that the Broadway, Indianapolis, would be handled by Duke Black, and Abe Finberg, Peoples, Cincinnati; Al. Singer and Ben Levine, the Empire, Hoboken; by Marty Johnson, Al. Singer and Ben Levine. Singer denied that Harry Abbot, Jr., would have the lease of the Garden, Buffalo, but that the house would play the circuit shows and that the new management would be determined in a few days. The same thing applies to the Gayety, Louisville. This house is in negotiation at present and it is expected that a new lessee will have the house in a few days.

It was decided at the meeting that all show owners will be compelled to stage clean shows and a letter of instructions will be sent out in a few days to both show owners and house managers to that effect. The circuit will hold both responsible for shows that are not up to the standard required by the circuit; cleanliness is desired and no smut, filth and obscene scenes, lines, numbers and actions will be tolerated.

The circuit will not allow any oriental dancers with the shows, except on the one nighters, when they can put dancers with the shows as added attractions.

There will be three weeks of one nighters on the circuit instead of one week, as compared with last season.

The Board of Directors will be the censor committee and one or more will be on the road most of the time to look over both the shows and the houses and it is up to them to see that the rules of the circuit are carried out.

HELLO MISS ROCKAWAY AT MORRISON'S IS FAST AND CLEVER REVUE

The opening program of the stock company at Morrison's Rockaway Beach was called "Hello Miss Rockaway" featuring Frank Hunter.

The program states that the scenes were staged by Hunter and Sam Morris and musical numbers by Ben Bernard. Hunter was greeted by a big round of applause when he made his appearance from a not over too large a house. It seems that Hunter played at this house for several weeks last Summer and became very popular with the beach followers and they like him. Well, Frank is always funny, it makes no difference if he is doing his black face or Italian character, and he has no trouble in keeping the audience in a high state of humor. In the first part he did his "Wop" and scored a big average. He was assisted in the comedy by Max Coleman, who worked hard to put over his Hebrew role and succeeded but it could easily be seen that he missed his partner, Jules Howard, who had been taken suddenly ill the opening night.

Edward DeVelde a corking good straight and Charlie Harris a fine juvenile held their own. Mina Bernard a dainty and clever young ingenue was seen to an advantage as well as Dorothy Royce and Claire Volpi two newcomers, who will develop rapidly with a few weeks in stock.

Virginia Ware a most capable straight woman, handled most of the scenes with Hunter, in a most satisfactory manner.

As for the chorus the management have about the best singing, dancing and working chorus we have seen in a stock burlesque house, not forgetting the famous chorus of thirty odd girls who opened the stock company at the Crescent, Brooklyn, a few years ago.

The girls work very hard and still it seems all fun for them while going through the numbers, which were unusually well staged.

According to the program the executive staff includes Ben Bernard, business manager, Sam Morris, producing manager, Frank Hunter, stage director and William Peirana, stage manager; in other words those four young fellows are running the house and the company, trusting to luck that they will do enough of business to get by. So far as the show goes it is far better than anything Rockaway Beach has seen for a long time. The house is well billed but there is one suggestion we might make to these enterprising showmen, instead of calling their shows "Snappy Musical Comedy Revue" call it BURLESQUE and then they may do some business.

There is some kind of fascination to that word, that seems to draw people and the beach warmers at Rockaway are no different than other people so far as "burlesque" is concerned.

"FROCKS AND FRILLS" CLOSES

"Frocks and Frills" closed its season on the John E. Coutts' Circuit last Saturday night at Patchogue, Long Island, after playing a week of one nighters. The show will lay off for four weeks to reorganize and open about the first of August.

ETTA PILLARD FOR CENTURY ROOF

Etta Pillard, formerly of the team of Stone and Pillard, will start rehearsal for the Century Roof July 5, and will open August 1. Miss Pillard will do two different styles of dancing specialties.

THELMA CARLTON IN REVUE

Thelma Carlton will open in Wildwood, Pa., in a revue July 9 for two weeks. Miss Carlton is signed with the "Broadway Brevities" for next season. She will do her dance specialties and song bits in the revue and will be one of the featured members of the "Brevities" cast.

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Week of July 9, 1923

NEW YORK CITY

Palace—Van Horn & Inez—Ethel Barrymore—
Fleurette Joffie—Crafts & Haley.
Riverside—Al Striker—Fred. Wayne & Co.—
Bob Albright—Frances Arms—Harry Stoddard &
Band—Irving Fisher.

Broadway—Burns & Lynn—Walters & Walters—
Chas. Keating & Co.
Jefferson (First Half)—Bedall & Natalie—Nib-
bitt & Malle.

Franklin (First Half)—Herbert & Dare—Harry
Holman & Co. (Second Half)—Bedall & Natalie.

Regent (First Half)—Arnaut Bros. (Second
Half)—Cliff Nazario & Band.

Coliseum (First Half)—Flo Lewis. (Second
Half)—Harbert & Dare.

Fordham (First Half)—Williams & Taylor—
Cliff Nazario & Band. (Second Half)—Flo Lewis
—Al Shayne.

Hamilton (First Half)—Cabill & Romaine.

BROOKLYN, N. Y.

Orpheum—LaToy's Models—Miller & Frear—
Jim McWilliams—Helen Ware & Co.—Butler &
Parker—Creole Fashion Plate.

Bushwick—Great Leon—Fenton & Fields—
Theatre Rotisque—Leon & Dawn—Harry Fox &
Co.

Far Rockaway (Second Half)—Arnaut Bros.—
Tom Smith—Berk & Sawu.

ATLANTIC CITY, N. J.

Keith's—Herman & Shirley—Sewell Sisters—
Leedum & Stamper—Power's Elephants—McLaugh-
lin & Evans—Traps.

BALTIMORE, MD.

Maryland—Ring Tangle—Fortunello & Cirillino.

BOSTON, MASS.

Keith's—Harvard, Winfred & Bruce—White
Sisters—Tom Burke—Peppita Grandos—Palermo's
Dogs—Margaret McKee.

BUFFALO, N. Y.

Shea's—Elly—Blondes—Four Mortons—Ben
Welch—Rainbow's End.

DETROIT, MICH.

Temple—Hardy Bros.—Florence Reynolds Trio—
Claudia Coleman—For Pity's Sake—Frank &
Teddy Sabine—Northern High School.

LONG BEACH, L. I.

Castle (Second Half)—Lytell & Fant—Seed &
Austin—Beile Baker—Gretta Ardine & Co.

MONTREAL, CAN.

Imperial—Miacahua—(July 8)—Joseph K. Wat-
son—Hodagus & Reyes—Vera Cole—Raymond &
MacKaye—Dave Ferguson & Co.

PHILADELPHIA, PA.

Keith's—Senator Ford—Coombe & Nevins—H.
Dixon & Sunshine Girls—Wm. Halligan—Olcott
& Mary Ann.

PITTSBURGH, PA.

Davis—Jennie Middleton—Van Hoven—Sheldon
Ballantine & Heft.

PORTLAND, ME.

Keith's—Mack & Marion—Davis & Darnell—The
Stanleys—Oxford Four—Helen Vincent.

WASHINGTON, D. C.

Keith's—Ruth Budd—Stella Mayhew—Walsh &
Ellis—Harry Green—Harry J. Conley—Harrison
& Dakin—Van Cello & Mary.

ORPHEUM CIRCUIT

Week of July 9, 1923

CHICAGO, ILL.

Palace—Fanny Brice—Aunt Jemima & Band—
Roya & Maye—Brown Sisters—Snell & Vernon.
State Lake—Yarnmark—Wells, Virginia & West
—Olga Cook—The Shelt—Lambert.

DES MOINES, IA.

Orpheum—Marie & Ann Clark—Sylvester Fam-
ily.

KANSAS CITY, MO.

Main Street—Avon Comedy Four—Margie Coates
—Tom Kelly.

LOS ANGELES, CAL.

Orpheum—Wellington Cross—Leon Erroll—Ben
Welch—Jewel's Manikins—Flanders & Butler—
Beeman & Grace—Irene Franklin—Clara Forbes—
Harry Rose—Alexandria.
Hill Street—Blossom Seeley—Clayton & Ed-
wards—Basil & Allen—Delro—Fox & Sarno—Le
Grohs.

MILWAUKEE, WIS.

Palace—Hal Skelly—Toto—Dave Harris—Du For
Boys.

MINNEAPOLIS, MINN.

Hennepin—Slegby Dogs—Shriner & Fitzsimmons
—Walmsley & Keating—Billy Sharp's Revue.

OAKLAND, CAL.

Orpheum—Leon Erroll—Bessie Browning—Bailey
& Cowan—McCormack & Wallace—Trennell Bros.
—Emerson & Baldwin.

ST. PAUL, MINN.

Palace—Victoria & Dupree—Bob Murphy—Ed-
wards & Beasley—Sarah Padden—Bert Fitzgib-
bons—Miller & Gerrard.

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For Next Week

SAN FRANCISCO, CAL.

Orpheum—Anatol Friedland—Frank De Voe—
Anderson & Yvel—Eva Shirley—Van & Schenck—
Lambert & Fish.

Golden Gate—Mrs. Rodolph Valentino—Tempest
& Dickinson—Berneviel Bros.—Du Val & Symonds
—Lambert & Fish—Little Johns—Murray & Ger-
rish.

SOUTH BEND, IND.

Orpheum—Ben Bernie Orchestra.

F. F. PROCTOR

Week of July 2, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Lillian Shaw—N. H.
Shields—Dotson—Chas. B. Lawlor—Cliff Nazario—
Sampson & Leonard.

23d Street (Second Half)—The Revelers—Inez
& Ryan—Davis & Sanford—Different Revue—Al
Shayne.

58th Street (Second Half)—Lew Rice—Kelso
Bros. & DeLisle.

125th Street (Second Half)—Marino Four—Mat-
tylee, Lippard & Co.—Lyle & Emerson—Barton &
Young.

ALBANY, N. Y.

(Second Half)—Miacahua & Co.—Hazel Har-
rington—Raymond & Mackaye—Wilkins & Wil-
kens—Mercedes.

MT. VERNON, N. Y.

(Second Half)—Hildebrand & Michelena—Healey
& Cross—Chas. Ahern Troupe—Hennings &
Akers.

NEWARK, N. J.

Le Rays—Howard, Kyle & Co.—Runaway Four
—Melinda & Dane—Ted Lewis & Band—Melroy,
McNece & Ridge—Walters & Walters—Sinclair
& Gasper.

SCHENECTADY, N. Y.

(Second Half)—Lloyd, Nevada & Co.—Emma
Stephens—Diane & Rubin—Mardo & Rome—Oddi-
ties of 1923.

YONKERS, N. Y.

(Second Half)—McCarthy & Maron—Hector—
Pinto & Boyle—Bigelow & Lee—Little Driftwood.

POLI CIRCUIT

Week of July 2, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—The Pearsons—Ethel
Theodore—Cupid's Closeups—Dixie Four—Wanka.
Poli's (Second Half)—Anthony & Marcella—
Bennington & Scott—Pot Pourri—Kramer & Grif-
fin—Bert Hughes & Co.

JACK CLIFF

THOMAS & HAYMAN

ECCENTRIC DANCERS

Have Signed for New York Production—
Chamberlain Brown's Office

HARTFORD, CONN.

Capitol (Second Half)—Palermo's Dogs—North
& South—Morris & Shaw—Guy & Pearl Magloy.

NEW HAVEN, CONN.

Palace (Second Half)—Billy Kincaid—McKis-
sick & Halliday—Looking Backward—Morris &
Townes—Gilded Cage.

SCRANTON, PA.

Poli's (Second Half)—Bert & Partner—Green
& Parker—Digatones—Sidney Landfield—Royal
Venetian Five.

SPRINGFIELD, MASS.

Palace (Second Half)—The Revelly—Palmer &
Huston—Royal Purple Girls—Chung Hwa Trio—
Herras & Wills.

WATERBURY, CONN.

Palace (Second Half)—Gold & Edwards—Dunne
& Daye—Will & Gladys Ahearn—More & Freed—
Mildred Rogers & Co.

WILKES-BARRE, PA.

Sweeney & Rooney—Leon & Dawson—Pardo &
Archer—Chief Caulpican—Meehan's Dogs.

WORCESTER, MASS.

Poli's (Second Half)—Royal Danes—Edith La
Mond—Laces & Ladies—Babcock & Dolly—Young
Wang & Co.

B. F. KEITH BOOKING EXCHANGE

Week of July 2, 1923

NEW YORK CITY

Broadway—Tom Smith—Williams & Taylor—
Laura Ormsbee & Co.—Walsh & Ellis—Henry B.
Toomer & Co.—Flashes from Songland—Hanako
Japs—McLinn & Sully.

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ACTS

Fordham (Second Half)—Wilton Sisters—Her-
bert & Dare—Marino & Martin—Wm. Seabury &
Co.

Jefferson (Second Half)—Tierney & Donnelly—
LaFleur & Portia—Baker & Rogers.

Regent (Second Half)—White Sisters—Hamil-
ton & Barnes—Bender & Knapp—Mildred Parker
—Rainbow Six—Stanley Gallini.

Coliseum (Second Half)—Arnaut Bros.—Car-
nival of Venice—O'Neil & Plunkett—Oaks & De-
lour.

Franklin (Second Half)—Dolly Kay—D. D. H.—
Tower & Welch.

Hamilton (Second Half)—Howard & Lind—
Hawthorne & Cook—Luster Bros.—Bedall &
Natalie—Glen Anders & Co.

31st Street—Norton & Nicholson—Mabel Brooke
& Co.—Herbert Clifton Co.—Nellie Arnaut & Co.
—Gurian & Marguerite.

BROOKLYN, N. Y.

Prospect (Second Half)—Pietro—Hurst & Voigt.
Greenpoint (Second Half)—Will Morris—Janet
of France—Cabill & Romaine—Edwards & Dean.

Henderson's, Coney Island (Second Half)—Aaron
& Kelly—Chas. Keating Co.—Wayne & Warren—
Finns & Grill.

Far Rockaway (Columbia) (Second Half)—Hig-
gins & Blossom—Harry J. Conley—Foier Orches-
tra—Bill Robinson.

ASBURY PARK, N. J.

Main Street (Second Half)—Anita—Tower &
Dorrell—Zuhn & Dreis—Billy Hughes & Co.

ATLANTIC CITY, N. J.

Four Bellhops—Goldie & Thorne—Dainty Marie
—Lehr & Mercedes—Pedestrianism.

BOSTON, MASS.

Boston—O. K. Legal & Co.—Jim & Flo Bogard
—Frances Pritchard & Jack Rock—Margaret Ford
—Ferry Corwey.

Scollay Square—Perez & La Flor—Monde—Geo.
& Lillian Mitchell—Chisholm & Breen—Wm. Ken-
nedy—Jones & Jones—Sunbonnets.

Washington St.—Wild & Rose—Danise & Dayne
—Argentino Cabaret—Frank Farron—Canton Trio.

BROCKTON, MASS.

Strand—John Geiger—Sully & Houghton—Shaw
& Lee.

CAMBRIDGE, MASS.

Central Square (Second Half)—Nelson Waring
—Mr. & Mrs. Wm. O'Clare—Sally Beers—Vee &
Tully.

CARBONDALE, PA.

Irving (Second Half)—Paulette & Roy—Inez
Hanley—O'Brien & Josephine—Everett's Monkey
Hilp.

ELMIRA, N. Y.

(Second Half)—Hazel & Redfield—Hal &
Francis—Mack & Joss—Visions La Flame.

HAZELTON, PA.

Feeley's (Second Half)—The Heynoffs—Brown
& Demont—Telaak & Dean—Gus King's Melody-
land.

HOLYOKE, MASS.

Victory (Second Half)—Overhold & Young—Ann
Sutter—Wood's Comedy.

Mt. Park Casino (Second Half)—Mile, Ivy &
Co.—Kessler & Moran—Lew Seymour & Co.—
Peppita Grandos Co.

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LANCASTER, PA.

Colonial (Second Half)—Fenner & Roberts—
Will V. Ward—Kelso & Demont—Stepping Pools.

LONG BEACH, L. I.

Castle (Second Half)—Great Leon—Fortunello
& Cirillini—Harry Stoddard & Band—Berk &
Sawn—Ruth Royce—Burke & Durkin.

LYNN, MASS.

(Second Half)—Arch Stanley—Enid Markey &
Co.—Jans & Whalen—Florence Rudolph & Co.

MONTREAL, CAN.

Imperial—Mack & Marion—Stanley—Helen Vin-
cent—Olsen & Johnson—Bennett & Richards—
Davis & Darnell—Oxford Four.

NEW BEDFORD, MASS.

Olympia (Second Half)—Norman & Jeanette—
Geolet & Hall—University Trio—Bobbe & Stark—
Carr & Brey.

NEW BRITAIN, CONN.

(Second Half)—Margaret Taylor—Harris &
Holly—Glenn Richards—Graft & Dorsey.

NEW LONDON, CONN.

(Second Half)—Gardner & Aubrey—Powers &
Wallace—Moran & Mack.

NEWPORT, R. I.

(Second Half)—Both Children—Jack LaVier—
Scanlon, Denno Bros. & Scanlon.

NORWICH, CONN.

(Second Half)—Jack McLeod—The Bam Bams.

OCEAN CITY, N. J.

(Second Half)—Leach Quinlan Three—Pierce &
Ryan—Mel Klee.

PASSAIC, N. J.

(Second Half)—Skating Turners—Nan Travelline
—In The Fog—Darling & West—Four Casting
Stars.

PITTSBURGH, PA.

Edouard—Shelvey Boys—Redmond & Leona—
Mrs. & Mr. Dave Clark—Jarrow—Singing Three—
Kirk & Harris—Lamont Trio.

PITTSFIELD, MASS.

(Second Half)—Bell & Gray—Four Locust Sis-
ters—Lytell & Fant—Reynolds Donegan.

TRENTON, N. J.

Capitol (Second Half)—Frank Wilson—Adams
& Lillian—Newell & Most—Elkins, Fay & Elkins—
Bohemian Life.

UTICA, N. Y.

Colonial (Second Half)—Walsh & Bentley—John
K. Mun—Jos. E. Bernart & Co.—Kane & Dillon.

WHEELING, W. VA.

(Second Half)—The Sterns—Ray Kossar—
Memories—Frank Bush—Ohala & Adrienne.

WILDWOOD, N. J.

(Second Half)—Van Cello & Mary—Geo. Lyons
—Fenton & Fields—Choy Ling Hee Troupe.

YOUNGSTOWN, OHIO

(Second Half)—Stewart & Mercer—Brown Sis-
ters—Nat S. Jervino & Co.—Eckert & Francis—
Louis Stone & Co.

RICHMOND AND NORFOLK

Powell & Brown—Alice & Lucille Sheldon—
Raymond Bond & Co.—Harry Breen—Dance (re-
trations).

MARCUS LOEW CIRCUIT

Week of July 9, 1923

NEW YORK CITY

American (First Half)—Mason Bros. & Wood—
Betty Washington—Weller, Maxwell & Walbank—
Bob Ferns & Co.—Bryant & Stewart—Primrose,
Seamon & Co.—Harry Anger & Co.—Knight &
Knave. (Second Half)—Synco—Mills & Kimball
—Linn & Thompson—Hugh Emmett & Co.—Fox &
Burns—Alexander Bros. & Evelyn.

Orpheum (First Half)—Ruge & Rose—Irene
Trevette—Fields & Fink—Bobby Jarvis & Co.—
Harry Hines. (Second Half)—Le Veaux—White
& Grey—Maxon & Brown—Jean Granes & Co.—
Casting Lamays.

National (First Half)—Page & Green—Sam E.
Mann—Taylor, Howard & Them—Jean Granes &
Co.—Camia & Co. (Second Half)—Kirkwood Trio

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E. HEMMENDINGER, INC.
JEWELERS

33 WEST 46TH STREET

NEW YORK

—Dave Thursby—Bobby Jarvis & Co.—Jimmy Savo
& Co.—Three Wheeler Boys.
Greecy Square (First Half)—Braminos—North-
lane & Ward—Judson Cole—Al. Lester & Co.—
Lazar & Dale—Casting Lamays. (Second Half)
—Betty Washington—Rule & O'Brien—Murray &
Maddox—Harry Hines—Kanaawa Boys.
Delancey Street (First Half)—Chas. Deagon—
Harrington Sisters—Dave Thursby—Thos. P. Jack-
son & Co.—Maxon & Brown—Justa Marshall & Co.
(Second Half)—Lillian Ziegler & Co.—Cooper &
Lacey—Weller, Maxwell & Walbank—Bob Ferns &
Co.—Neil McKinley—Lamont Trio.
Boulevard (First Half)—Le Veaux—Jason &
Harrigan—Hugh Emmett & Co.—Jimmy Savo &
Co.—Three Wheeler Boys. (Second Half)—Ruge
& Rose—Corinne Arbuckle—Billy Swede Hall &
Co.—Judson Cole—A Day At Coney Island.
State (First Half)—Four Ylerons—Warman &
Mack—Bann & Mallon—Dolly Kay—Al Raymond—
Flashes of Songland. (Second Half)—Knight &
Knave—Bryant & Stewart—Farrell—Taylor Trio—
Dolly Kay.
Avenue B (First Half)—Louis Leo—Tower &
Welch—Connors & Royno—Thornton & King. (Sec-
ond Half)—Ward & Zeller—Doris & Al. Lester—
Geo. P. Wilson—Girl from Toyland.
Lincoln Square (First Half)—Cooper & Lacey—
Corinne Arbuckle—Billy Swede Hall & Co.—Mum-
ford & Stanley—Kanaawa Boys. (Second Half)
—Braminos—Sam E. Mann—Merritt & Coughlin—
Frazer & Bunce—Justa Marshall & Co.

(Continued on page 26)

The Guardian of a
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ABSOLUTELY
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STEIN'S MAKE-UP

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STEIN COSMETIC CO.
430 BROOME ST.
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OF THE STAGE

CIRCUS

TWO BARNES HORSES KILLED

CARBONDALE, Pa., July 2.—Two horses owned by the Al. G. Barnes circus were killed here last week and the driver, James McFadden, was badly injured when the wagon, carrying tents and other equipment to the circus grounds, skidded on the street corner. The wagon was damaged considerably and McFadden was rushed to the hospital for treatment.

The wagon, with its load, weighed in the neighborhood of seven tons, according to members of the circus. The circus was unloading at the Belmont street crossing of the N. Y. O. & W. railroad and was transporting its equipment down Belmont street and thence to Sandy's field. As McFadden was traveling down the street, it is believed that he was unaware of the sharp turn at Canaan street, and with the speed they were traveling and the wet pavement the wagon skidded, striking a pole. There were six horses attached to the load and when it swerved, the two horses nearest the wagon were pinned underneath it in some way and were crushed to death.

The driver was thrown from his seat and landed on the ground with considerable force. He was removed to the hospital where he was treated for injuries to the knee and ankle. He was also badly shaken up. His condition is not regarded serious.

CIRCUS ON RADIO

When the Al. G. Barnes circus opened the season of 1923 at Dallas, Texas, Mr. Barnes had a radio transmitter on the big top and was the first circus manager to broadcast his performance over the radio. Walter Driver, of Driver Bros., tent manufacturers of Chicago, heard the performance over his radio and at once sent a wire to Mr. Barnes congratulating him. The circus performance was over at 9.30 P. M. and Mr. Driver's wire was received at 10 P. M. There also was a wire from a party in Aurora, Ill., and in the next few days over 3,800 letters were received from all parts of the U. S. and Canada, thanking Mr. Barnes for his novel entertainment over the radio, and each and every letter was personally answered by Mr. Barnes.

BOY BIT BY MONKEY SUES CIRCUS

The A. G. Barnes Show, which played in Patterson last week, was made defendant in an action for \$20,000 damages filed in the Supreme Court of New Jersey by Michael Einhorn, of Elizabeth, N. J.

Einhorn alleges that a pet ape belonging to the circus bit and seriously injured his son, Robert, eight years old, when the circus was in Elizabeth two weeks ago. Writ of attachment was served on the circus to furnish a bond of \$2,000 to assure appearance of the owners in court. The circus men say that the boy teased the monkey, which was allowed to run at large.

CIRCUS OWNER ROBBED

SPRINGFIELD, Ill., July 2.—Loot valued at more than \$20,000 was carried off last week by burglars who invaded the home of Edward Shipp, internationally known circus owner, while the family was away from home. Included in the loot was \$18,000 worth of diamonds and jewelry, the most of which belonged to Mrs. Shipp.

CANADIAN BUSINESS GOOD

The John Robinson circus did a good business on its trip through Canada and made several records in attendance at Montreal and Ottawa. There were turn-aways at both afternoon and night performances.

HOYT LEAVES SELLS-FLOTO

C. H. Hoyt, uptown ticket seller of the Sells-Floto Circus, has left that show and expects to connect with one of the several circuses that are now playing New England.

GENTRY SHOW HAS FINE LINE-UP

Gentry Bros. and Patterson's Circus Combined Side Show, with James W. Beattie, manager, has an excellent line-up this season, every act a feature: Col. Victor F. Cody, assisted by Miss Lu Ella Maye, sharpshooting and empalement act; Joe D. Cramer, elastic skin man; Madame Leona, mental marvel; Jack Payne, tattooed man; Peter the Great, fire eater; Dapper Dan, ventriloquist; Mlle. Eileen, sword walker; Zazelle, the lady that floats in the air; Lady Billie and her trained cockatoos; Prof. Don, lecturer and Punch; MacDonald's Scotch kilties; Prof. James Harris' band and minstrel company of fifteen people. Ticket sellers are D. H. Boyd, Charles Moylan and Al. Dunlap. The Annex Show is managed by Mr. Beattie, with Miss Margaret Noble, musical entertainer; African grave robber, Krayo and her snakes, smallest mother and baby, smallest pony, 30 inches high. Ralph Noble, assistant manager and ticket seller; Harry Watson, tickets.

BALLARD ON THE COAST

SAN DIEGO, July 2.—Edward M. Ballard, circus manager, enjoyed the past week sightseeing in San Diego and Old Mexico, and surrounding country, accompanied by Mrs. Ballard and their children.

Ballard is associated with Jerry Mugivan and Bert Bowers in the American Circus Corporation, which owns and controls five shows, now on the road. These are the Sells-Floto, John Robinson, Hagenbeck-Wallace, Gollmar Bros., and Howe's Great London shows. According to Ballard, one of these shows may visit the coast next Fall, in which event they will play San Diego.

THE SPARKS SIDE SHOW

The Sparks Circus Side Show, George Connors, manager, has the following: Prof. DeBarrie, lecturer, magic and punch; Miss DeBarrie's trained cockatoos; Lady Hilda, snake enchantress; Amie Loving, sword walker; Marie Miller, bag-puncher; Onetta Whirl, dervish dancer and comedy juggler; Carl Thorson; Prof. Walter Mason and his fifteen piece band and rooster airships' minstrels combined; Bushey Miller and Frank Loving, tickets.

BIG RECEPTION FOR BARNES

Al G. Barnes, manager of the Al. G. Barnes Circus, always gets a very big reception when he rides around the hippodrome track in a "Howdy" on the back of his monster elephant Tusco. The announcer introduces Tusco as the largest living breathing animal in the world, ridden by Al. G. Barnes, sole owner and originator of the wild animal circus. From the time Mr. Barnes enters the big top until the exit, he receives wonderful applause.

COWDENS WITH GENTRY SHOW

The Aerial Cowdens, who have been with the Walter L. Main Circus for the past few seasons, have left that show and are now with the Gentry Bros. and Patterson Trained Wild Animal Combined Shows, which they joined at Media, Penna.

SPARKS ANNEX SHOW

The Sparks Circus Annex Show, Charles Katz, manager, Capt. William Scott, assistant manager, includes a thirty-foot black tail rock python, man-eating gorilla, strange girl alive, African grave robber, crocodiles and alligators.

MAIN CIRCUS DOING BIG

The Walter L. Main Circus, now touring the state of Wisconsin, are playing to turn-away business in every town. The weather is ideal, and this is the first visit in past several years that the Mains Shows have made this territory.

OUTDOOR EXPOSITIONS

WORLD AT HOME SHOW SCORES

EDDYSTONE, Pa., June 29.—Under auspices of the Eddystone Fire Company the World at Home Shows opened a week's engagement here Monday and although business has not been the biggest of the season it has been entirely satisfactory and large crowds are visiting the "Pleasure Trail" each evening. With pay day today in several Chester and Eddystone plants the week should end in capacity business, putting this engagement on the proper side of the ledger.

Another show, "It," joined here and opened last night to fair business. When the attractions of the World at Home Shows quit Coney Island to join this organization the road tour into the first fair will be concluded with eleven shows and five rides.

A continuation of the extremely hot weather has made aquatic sports continue in popularity and afternoons are spent in the nearby swimming holes by the bedouins on this Polack enterprise.

Billy Klein, former assistant manager, returned to the show this week from another caravan, bringing with him his six concessions. Klein will be superintendent of concessions now, assisted by Charles Munn.

Joe Baker joined from another caravan with a neatly framed and well stocked electric lamp doll store. Joe Dixon is another new one on the World at Home and he opened also this week with juice.

D. Updegraf, of the Updegraf Shows, Lew Dufour and Doc Hamilton, of the Dufour Exposition, and Mrs. Rosenthal, of Philadelphia, were among the visitors this week.—Carleton Collins, press representative.

CONEY BEACH CHAIRS BRING \$5,100

The highest bidder for the chair concession at the Coney Island beach for the season ending September 30 was Alfred R. Sorenson, of Brooklyn, who bid \$5,100. Other bids ranged from \$210 to \$3,160. The sealed bids were opened at the office of the Borough President.

The licensee is allowed to charge ten cents for three hours for the use of the chairs, the customer making a deposit of fifty cents when taking the chair. The maximum number of chairs is 6,000, of which amount 2,000 must be ready by July 16th. Umbrellas are to be rented at the same terms, and no part of the concession may be sub-let save by special permission of the city.

CARR OUT OF BERNARDI SHOW

Jack Carr, who was general agent of the Greater Bernardi Shows and booked them from the opening stand in Petersburg, Va., to Canada and also the fairs they will play, has severed his connections with this show and is back in New York.

MEYERHOFF IN MONTREAL

Henry Myerhoff, of the Henry Myerhoff Amusement Enterprises of New York, left last week for Montreal, Canada, to visit the Bernardi Shows, which are playing in that city. Mr. Myerhoff is one of the principal owners of this show.

WOODSIDE PARK PROSPEROUS

The Woodside Park, just on the outskirts of Philadelphia's Fairmount Park, are doing a very good business so far this season. They have a free gate, and rides, shows and concessions are getting their share of business.

DREAMLAND DOING WELL

The Dreamland Shows, Johnny Wallace manager, played to good business last week in Stamford, Conn., and are playing a return date in Bridgeport, Conn., this week.

LONG JUMP FOR TAXIER SHOW

The Taxier Bros. Show, which jumped from New York to Montreal, are doing a fair business on the lots around the city.

BARS ALL GAMES OF CHANCE

STAMFORD, July 2.—Mayor A. N. Phillips, Jr., last week issued an order, as the result of a ruling made by Judge Samuel Young earlier in the week, declaring all games of chance at carnivals violations of the law, which was so rigidly enforced by Chief of Police James Heffernan and his men that not a single game of chance was in evidence in any of the carnivals by Friday night.

Three carnivals are in progress here at present, one on Henry street under the auspices of a Polish organization, one on Federal street given by the Veterans of Foreign Wars and one given by the Elks on West Park Place adjoining their club house. All of these were visited by the police and notice of the order given and all immediately complied with the law. No arrests were made, and it is not likely that any will be necessary.

On Friday night the Elks' Carnival was closed but the committee in charge signified their intention of reopening, pointing out that if the carnival was abandoned the Elks would stand to lose \$3,500 as the result of the outlay they had already made. They intend to continue with dancing, band concert and refreshment booths as the attraction, with additional income to come from the auctioning of donations. The other two carnivals continued open but no wheels were used.

A possibility that arises is that other organizations which had planned to hold carnivals during the coming weeks will be dissuaded by the strictness of the order as the biggest moneymaker for carnivals of this type has always been the wheel.

"ROLL BALL" GAME BARRED

More than fifty concessionaires throughout Coney Island, who operate "roll ball" and "swing ball" games, have been notified by the police that the game will not be tolerated in the future, due to the numerous complaints of patrons of the game who say that it is next to impossible to win any of the prizes such as kewpie dolls or crockery and ash trays.

In charge of Inspector Byron R. Sackett, a squad of men went through the Island Sunday afternoon and told the various owners of such games that they would have to open another kind of game if they wanted to keep running. The complainants claim that the games are so fixed that it is difficult to win at all and always costly in the few instances that success is attained.

No new licenses will be issued hereafter to such game owners and the police will keep tabs on concessionaires who attempt to run any more of the rolling or swinging ball games.

WILLOW GROVE DOING WELL

The Willow Grove Park, just outside of Philadelphia, and owned by the Philadelphia Rapid Transit Co., are drawing big crowds so far this season. The Victor Herbert orchestra is the big drawing attraction. The several shows, rides, etc., are getting their share of the business.

RILEY SHOWS DOING FINE

The Matthew J. Riley Shows played to very good business in Ashland, Penna., last week and this week are in Milton, Penna., and all indications are that they will play another "red" one this week.

MORRIS SHOW AT SARANAC

The vaudeville show which William Morris will present at the Pontiac Theatre, Saranac Lake, today (Wednesday) in aid of the Saranac Day Nursery, founded by Mrs. Morris, will consist of Jack Norworth, Dave Bernie and Band, Maude Lambert and Ernest Ball, Wah-let-ka, Willie and Joe Mandel, Sydney Grant, Jan Rubini and Mlle. Diani, Discay, Doris Duncan and Dan Caslar and the Beasley Twins. All of the performers left New York on Tuesday night in a special car on the New York Central in charge of Martin Wagner of the Morris office.

JOHN ROBINSON'S CIRCUS

1823 — 100th ANNUAL TOUR — 1923

ALLEN HAUSER, Equestrian Director

Buffalo Times—One of the largest and best Shows Buffalo has ever seen.

Burlington Free Press & Times—John Robinson Circus undoubtedly the Circus De Luxe

Major Kobler says in the *Cleveland Commercial*—John Robinson Circus super-excellent.

The Montreal Herald—Best Circus to hit City yet; John Robinson Circus has great variety, no weak spots.

Montreal Gazette—Excellent collection of Animal and Ring Acts.

London Advertiser—John Robinson Circus undeniably one of the best that ever visited this city.

MISS FRANCOIS JULIAN ROGERS

THE UNQUESTIONED PRIMA DONNA OF CIRCUSLAND

RUDY RUDYNOFF TROUPE

First appearance in this Country. Scoring great success with his Principal Comedy Riding Act.

PETER WOMBLE TAYLOR

THE FAMOUS MORALES FAMILY

FEATURED WITH THE JOHN ROBINSON CIRCUS

CHEERFUL GARDNER

WORLD'S MASTER ELEPHANT TRAINER WITHOUT AN EQUAL

Miss Ola Darraugh

Riding Texas Tommy, Blue Ribbon Winner New York and Boston Horse Shows, and Black Ace, Champion High Jumper

TETU

WITH HER WIRE ACT STILL WITH IT

ABE GOLDSTEIN

CLOWN COP AND JEW COMEDIAN, IN WILD WEST

KEAN'S KILTIES

PIPERS, DRUMMERS AND DANCERS

TIANITA MIDGETS

ORIGINAL MUSICAL MIDGETS

MISS LaVERNE HAUSER

AMERICA'S MOST DARING SIDE SADDLE EQUESTRIENNE

HUGH W. SCHUBERT

LEADERS' EXCHANGE

Room 712 Columbia Theatre Bldg.

is now ready to write:

Original Ensembles, Novelty Numbers, Dances, anything your show may require in the line of music. Plenty of original ideas. Arranging.

NEW YORK CITY

ROBINSON CIRCUS IS FINE

The John Robinson Circus is practically two circuses combined as they have added this season most of the Gollmar Bros. Circus and the results are that the 100th annual tour is leaving a great name for itself.

The program is very well arranged and consists of a combination of animal and circus acts, that are put on with plenty of pep and speed and from the time that Director Hauser blows his whistle for the start to the last act, everything works like clock work.

The show opens with a spectacle "Peter Pan in Animal Land" in which the entire company and most all the animals and horses take part.

Miss Francois Julian Rodgers is the prima donna and mounted on one of the largest elephants and gowned in a gorgeous costume she makes a very beautiful picture and her voice is excellent and can be heard at either end of the big top.

The trained wild animal program is headed by Peter Womble Taylor, one of the country's greatest trainers, presenting a mixed group of lions, tigers, etc., in a very thrilling act, every one of the animals being a fighter. There are also very well trained groups of polar bears, leopards, and pumas, besides the riding lions and tigers.

The Moralis Family of artists do several difficult and most interesting feats which include besides their upside down, trapeze acts, wire, etc.

Dainty little Tetu is a very graceful wire walker and always receives a good hand.

The Rudy Rudynoff principal comedy riding act never fails to score big, there are four people and four beautiful horses in the act and the riding and comedy are well blended.

In the big dancing horse Miss Ola Darragh presents in masterful horsemanship, Texas Tommy and the champion high jumper Black Ace.

Miss LeVerne Hauser seated in the old time side saddle does some of the most daring feats with perfect grace and ease.

The Cheerful Gardeners presented the John Robinson trained herds of both large and baby elephants in difficult and interesting tricks, the little fellows doing their stunts just like the big ones.

There are several good clown numbers including the clown band and walk-around, Abe Goldstein the clown cop works the Hippodrome track before the show starts and gets plenty of laughs escorting the ladies both old and young to their seats and also clowns for the feature acts.

The foot ball horses always score very big kicking the large ball to the top of the reserve seats repeatedly, and of course the monkeys on the trapeze get their share of applause, besides the trained pigs, goats, dogs, etc.

The big dancing horse number with several very good dancers always goes over very big and is followed by the hunting number.

"LOVE ME LIKE I LOVE YOU" and "THE LIFE WITHOUT A MOTHER"

SONG HITS FOR 1923, by STEPHEN D. SATZBACH. Some songs! Thousands of music lovers have been waiting for such songs. Buy from your dealer or send direct 20c in stamps for any songs above. For professional use regular copies will be sent free of charge. WORLD MUSIC PUBLISHING CORPORATION, 245 West 47th Street, New York, N. Y.

INTERNATIONAL DANCE CHARACTERIZATIONS

A MILLION AND ONE VARIETIES OF DANCING. ALL ENTIRELY ORIGINAL

Two very interesting musical acts are the Kean's Kilties introducing Pipers, Drummers and Scotch dances.

The Tianiti Midgets are very clever little people and are the original musical midgets, playing several different kinds of instruments. The manager Danny Odeum deserves great credit in getting together this wonderful show that does not fail to please and is spoken of in the highest terms from the different newspapers and prominent men both here and in Canada.

Although this circus like all of the rest is short of help, it never fails to get up on time to give a parade and two performances. Charles Rooney is the boss hostler and our old friend Joe. Wallace trainmaster who always has his train half unloaded before the rest of the folks are up. The tops, wagons and baggage stock are all in fine condition.

RHEBA SUED FOR PRINTING

For failure to pay for posters, printing and advertising matter which had been ordered from the Kemml Press judgment was awarded in the Third District Municipal Court against Rheba Crawford, former salvation army lassie who created a sensation last year in the White Light district through her methods of recruiting converts to the cause.

Following the publicity she received from her ventures in the White Light district Miss Crawford resigned from the Salvation Army and arranged to go on a lecture tour. At that time the printing over which the suit was brought was ordered. Maxwell G. Cutler brought suit after demands had been made for the bill of \$122.62 and obtained judgment by default.

LIPSCHULTZ CONCERTS DRAW

SAN FRANCISCO, July 2.—George Lipschultz and his orchestra of forty picked musicians, is crowding patrons in daily at Loew's Warfield Theatre. The concerts of classical and operatic music, as well as some popular numbers, staged in effective manner, are being greatly appreciated by the music loving public. On each program Lipschultz offers a violin solo.

TWO PAN HOUSES CLOSE

Denver and Oakland, on the Pan time, have closed, and the Winnipeg house is open again.

CIRCUS ROUTES

Al. G. Barnes Circus—Shamokin, Pa., 4; Sunbury, 5; Williamsport, 6; Elmira, N. Y., 7. Sparks Circus—Ringling Brothers—Barnum & Bailey Combined—Springfield, Mass., 4; Albany, N. Y., 5; Utica, 6; Binghamton, 7; Pontiac, Mich., 9. Sells-Floto—Fitchburg, Mass., 4; Nashua, N. H., 5; Manchester, 6; Rochester, 7; Haverhill, 9; Salem, Mass., 10; Lawrence, 11; Lynn, 12; Lowell, 13; Framingham, 14. Main, Walter L., & Andrew Downie Show Combined—Eau Claire, Wis., 4; Menominee, 5; Rice Lake, 6; Superior, 7; Ashland, 9; Ironwood, Mich., 10; Park Falls, Wis., 11; Ladysmith, 12; Medford, 13; Rhinelander, 14. Robinson, John—Ogdensburg, N. Y., 4; Gouverneur, 5; Fulton, 6; Penn Yan, 7; Lockhaven, Pa., 9; Clearfield, 10; Johnstown, 11; Greensburg, 12; Uniontown, 13; Somerset, 14; Hagerstown, Md., 16. Hagenbeck-Wallace—Sac City, Iowa, July 4; Sioux City, 5; Sioux Falls, S. D., 6; Cherokee, Iowa, 7.

PUBLICITY OFFICE OPENS

Neil Kingsley and Charles B. Hoyt have opened offices in the Candler Building for the handling of syndicated publicity for stage and screen stars. The enterprise will be known as the Kingsley-Hoyt Service. Listed among their clients are Marie Nordstrom, the Catholic Actors' Guild, Gus Edwards and Ned Wayburn. Both Kingsley and Hoyt are well-known newspapermen.

MARY MINTER IN SANITARIUM

LOS ANGELES, July 2.—Mary Miles Minter, who, it was reported, had disappeared, is in a private sanitarium near Pasadena taking a rest cure, according to members of her family. She is expected home at almost any time, the length of time she will remain as a patient being indefinite.

MINDLIN SAILING ON SATURDAY

Mike Mindlin, of Mindlin and Goldreyer, who was to have sailed for England last Saturday, postponed his trip until next Saturday, when he will sail on the Olympic. Mindlin will supervise the English production of "The Last Warning," which will be made in London by De Courville and Gulliver on July 16.

"THE OFFSET" NEW MYSTERY PLAY

"The Offset," a new mystery play by Eddie Hayden O'Connor and John Corcoran, has been accepted for production by the Abbey Productions, Inc. The piece will go into rehearsal the latter part of the month and will open out of town late in August.

WRIGHT AND ARNOLD IN ACT

Sammy Wright and Louise Arnold, formerly of the team of Anthony and Arnold, opened Monday in vaudeville, in a new act called "Only Fooling," which was written by Wright.

MORETTE SISTERS NOT SIGNED

The Morette Sisters write from Chicago that they have not signed for the coming season as yet. The girls were with "Beef Trust" Watson last season.

LESTER WITH "GOOGLE" SHOW

Eddie Lester, former manager of Hurtig & Seamon attractions on the Columbia Circuit, will manage one of the "Barney Google" shows next season.

MAE SHAW'S MOTHER DEAD

Mrs. Amanda Shaw, mother of Mae Shaw, died at the home of her aunt at 1521 West York street, Philadelphia, on June 20.

LANING OUT FOR "RADIO GIRLS"

Sim Williams has engaged Frank Laning, as agent for his "Radio Girls" on the Columbia Circuit next season.

PALACE HOTEL

132-134 West Forty-Fifth Street, New York

Telephone 8616 Bryant

Centrally located, one half block from Broadway. Redecorated and refurbished. Unusual home comforts. Under same management.

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CLEORA AND BONO

OFFERS ENTERTAINED

ADDRESS CARE
N. V. A. CLUB
W. 48th STREET, NEW YORK

NEW ACTS AND REAPPEARANCES

REED AND MAYO

Theatre—Jefferson.
Style—Singing-dancing.
Time—Twelve minutes.
Setting—In one.

Two men clad in tuxedo coats, tan colored trousers, doing a fast routine of songs and dances, mostly the former. Their voices are good and delivery fair, but a trifle noisy, being that the quality of one of the voices does not harmonize so well with the other.

They opened with a comedy song and followed it with a Mammy number. An eccentric dance came next. After singing a short verse, one of the duo went into a dance while his partner played the clarinet, winding up that part of the act in speedy fashion. Another song was done and some intricate steps followed by both, one of them doing some tumbling also. The offering, with a little more work, ought to be as good as the average team of its kind, provided a little more polish is added to the singing end and making more musical. The dancing by itself is not enough to put the act over.

M. H. S.

BRADY AND MAHONEY

Theatre—Proctor's 58th Street.
Style—Talk and songs.
Time—Fifteen minutes.
Setting—Special drop.

Brady and Mahoney are making their reappearance in the local houses in "The Chief and the Fireman," a vehicle they used ten years ago. Few, if any, changes have been made in either the routine or dialogue since this act was first introduced by this team. The comedy motif lies in the straight as the chief, showing up the shortcomings of the "hebe" comic as the fireman. The act is the sort of stuff that was a wow in the past decade and may do for a while longer on the small time. Two songs are introduced by the straight and are countered with parodies by the comic.

The act was well received in next to closing spot here. If it were brought a bit up to date and a few new gags interpolated to supplant some of the very ancient ones now being employed this would be a fair turn.

E. J. B.

JOHN SHEEHAN & CO.

Theatre—Proctor's 58th Street.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In three.

Sheehan is assisted by a young woman in this skit, which is called "Information Wanted." The action is set in a travel bureau. A friend has left Sheehan to pinch hit for him as clerk. The girl comes in seeking information regarding various points of travel and his colossal ignorance furnishes the comedy slant.

Although not overburdened with bristling or spontaneous wit, the skit can undoubtedly hold its own in the medium houses mainly through the efforts of Sheehan. The idea isn't so bad and could probably be developed to better advantage if "oiled" up with some real gags.

E. J. B.

JOHN CLARK AND CO.

Theatre—Proctor's 23rd St.
Style—Novelty.
Time—Ten minutes.
Setting—Special.

This act is contributed by a comedy acrobat, assisted by a young woman, the latter being utilized for "dress." Clark affects an inebriated gent, tumbles and is tossed all over the place by the young woman. During the proceedings he gets in any number of clever falls that would have been spine dislocators for other than a finished acrobat. The falls are worked in a manner to provide comedy and serve the purpose well. He proceeds to stack four or five tables and attempt stunts atop them that provide thrills. This stunt is somewhat similar to that of Bert Melrose. The tables stagger from side to side, with Clark finally tumbling and breaking the fall with his hands and doing a clever somersault for a finish.

The act is a good opener or closer for any bill.

E. J. B.

WALTERS AND STERN

Theatre—125th Street.
Style—Piano.
Time—Ten minutes.
Setting—In one.

Walters and Stern are a team of hard-working and capable singers, who make up in pep and delivery what they might be lacking in vocal ability. The pianist, in a pair of horn-rimmed glasses, opens by talking to some one off-stage nervously and saying, "I'm through," then going into a verse and chorus of "While You Were Making Believe." At the finish, his partner, a stout, good-natured looking man, comes on with a bouquet and acts the female part. Then they do a routine of songs both published and special and finish with an original version of "The Sheik." The act is well constructed and should prove acceptable on any bill.

C. C.

"BOHEMIAN LIFE"

Theatre—Proctor's 58th Street.
Style—Dancing.
Time—Twelve minutes.
Setting—Full stage (special).

Six people, sexes evenly matched, comprise the cast of "Bohemian Life," which is just one of these fast Russian dance acts with all pantomime and no vocal or instrumental interludes between the dance numbers. The dances are for the most part, ensemble numbers, and included in the routines are also some duo and solo work. From a viewpoint of just dancing, the act might be called a fairly good one, but considering the angles of production, or novelty, it is just a good flash for the small time houses.

G. J. H.

BIGELOW AND LEE

Theatre—Regent.
Style—Piano.
Time—Ten minutes.
Setting—In one.

Two men dressed in white flannels doing a routine of published numbers. They open with a special introduction about the kind of numbers they are going to sing, mentioning, incidentally, that they are new. This is not so. "They Use Nevercough," "It Ain't Like It Used to Was," "Louisville Lou," and "Fan Tan Girl," "Louisville Lou" being the only new number. However, they put their stuff over well and should make an acceptable act in an early spot on any bill.

C. C.

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BERNET AND DOWNS

Theatre—Proctor's 23rd Street.
Style—Talk and Songs.
Time—Fifteen minutes.
Setting—In one.

Two men, one doing a comic of the Don Barclay type, manage to keep things enlivened with a routine of nifty nonsense and a couple of songs. The comic is a born clown and has them roaring with anything he attempts, while the straight is a clean-cut chap who makes an excellent feeder and displays a pleasant singing voice in the two songs.

During the rendition of "Annabelle" by the straight, the comic gets laughs through comedy interruptions and clowns all over the place much to the amusement of the mob. A comedy duet, "Topics of the Day," which seemed to have an inexhaustible supply of choruses, proved a corking closing number for the boys.

E. J. B.

BURNS AND ALLEN

Theatre—Proctor's 58th Street.
Style—Talking.
Time—Fifteen minutes.
Setting—In one.

The male member of this combination is Nat Burns, formerly of Burns and Lorraine. The girl is new to us. The two have framed a good talk vehicle, which entertains throughout. Miss Allen is not only pretty, but has a sweet, likeable personality that will hit with any audience. Burns does a "wise-guy" type of character in the act, the sort of chap that gets jewelry from women and who eats meals in their homes.

Some of the talk, while not similar in lines, are similar in style to those used by Swift and Kelly. The finish consisting of a fox-trot with interruptions for gags, is a bit weak and should be bolstered up. With this done, they'll go nicely in the better houses.

G. J. H.

LA SOVA AND GILMORE

Theatre—125th Street.
Style—Dancing.
Time—Fifteen minutes.
Setting—Special.

The act opens before a special drop in one, the man, in Tuxedo, singing an introduction about the kind of girl he wants. It then moves to full stage before a special cyc bearing out the same idea as the drop, that of a spider's web, which, for some reason, has nothing to do with the act at all. A girl is seated at a piano and plays the accompaniment while La Sova goes through a dance with Gilmore. A piano solo follows and then the two do a very excellent Harlequin dance, the outstanding feature of which is a sensational and altogether novel toe pivot. There is some more double dancing, a jazz toe dance by La Sova and for a finish the pair, use "Tomorrow Morning," finishing with a bridal dance. The act is well constructed, the dancing graceful and in many cases unusual and the act a welcome spot on any bill.

C. C.

MARSTON AND MANLEY

Theatre—Proctor's 23rd Street.
Style—Talk and songs.
Time—Fifteen minutes.
Setting—In one.

A mixed team, with the man doing an English "fop" for comedy contribute a more or less diverting routine of nifty nonsense threaded together with songs. The act is founded on the familiar flirtation formula and while not overburdened with any scintillating wit, it has about the sort of stuff that the small time audience will take to. The man labors hard with the comedy and registers in most cases, while the girl makes a good appearance and is an excellent "feed." Two songs, "Oh You Girls" and "When I'm In Society" provided adequate balance and gave the team an opportunity to do some neat, if not sensational dancing. The act will do for the small time but can hope for nothing better.

E. J. B.



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1923:—
July 2, Syracuse.
July 9, Holyoke, Mass.
July 12, New London.
July 15, Henderson's, Coney Island.
July 18, Morristown, N. J.
July 23, Proctor's 23rd St.
July 27, Columbia, Far Rockaway.
July 30, Globe, Atlantic City.
Aug. 6, Young's Millonidollar Pier, Atlantic City.
Aug. 16, Castle, Long Beach, L. I.
Sept. 3, Washington.
Sept. 10, Philadelphia.
Sept. 17, Baltimore.
Sept. 24, Pittsburgh.
Oct. 1, Columbus.
Oct. 8, Cincinnati.
Oct. 16, Indianapolis.
Oct. 22, Cleveland.
Oct. 29, Toledo.
Nov. 5, Detroit.
Nov. 12, Buffalo.
Nov. 19, Toronto.
Nov. 25, Montreal.
Dec. 3, Rochester.
Dec. 10, PALACE, N. Y.
Dec. 17, Orpheum.
Dec. 24, Riverside.
Dec. 31, Providence.

1924:—
Jan. 7, Lowell.
Jan. 14, Portland.
Jan. 21, Manchester, Lawrence.
Jan. 28, Boston.
Feb. 4, New Bedford & Lawrence.
Feb. 11, Fall River and Lynn.
Feb. 18, Haverhill and Fitchburg.
Feb. 25, Troy and Albany.
Mar. 3, Amsterdam & Schenectady.
Mar. 10, Alhambra.
Mar. 17, Germantown.
Mar. 24, Chester & Wilmington.
Mar. 31, Asbury and Long Branch.
Apr. 7, Plainfield & Wm. Penn.
Apr. 14, Keystone.
Apr. 21, Allentown and Easton.
Apr. 28, Reading and Harrisburg.
May 5, Flatbush.
May 12, Broadway.
May 19, Syracuse.
May 28, Royal.
June 2, Bushwick.
June 9, Jefferson & Franklin.
June 16, Coliseum & Far Rockaway.

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Palisades Park—Aronty Bros.—Mazie Lunette—Sully, Rogers & Sully.

BROOKLYN, N. Y.

Palace (First Half)—Ward & Zeller—Murray & Maddox—Girl From Toyland. (Second Half)—Louis Leo—Dron Sisters—Connors & Boyne—Thornton & King—Golden Bird.
Metropolitan (First Half)—Kirkwood Trio—Frost & Morrison—Golden Bird—Neil McKinley—Romas Troupe. (Second Half)—Casson Bros. & Marie—Al Raymond—Flashes of Songland.

Gates (First Half)—Alexander Bros. & Evelyn—Mills & Kimball—Melrose & Brooks—Barnes & Kennedy—Brava, Michellina & Trujillo. (Second Half)—Hughie Clark—Primrose, Seamon & Co.—Bann & Mallon—Romas Troupe.
Fulton (First Half)—Lillian Ziegler & Co.—Dron Sisters—Frazier & Bance—Corinne Humber & Co. (Second Half)—Page & Green—Hafter & Paul—Sharon, Stevens & Co.—Lazar & Dale—Camla & Co.

Astoria (First Half)—Swain's Cats & Rats—White & Grey—Hughie Clark—Sharon, Stevens & Co.—Fox & Burns—Linn & Thompson. (Second Half)—Trella & Co.—Harrington Sisters—Mumford & Stanley—Taylor, Howard & Them—Barnes & Kennedy—Brava, Michellina & Trujillo.

BALTIMORE, MD.

Hippodrome—Les Peretots—Haywood & Irwin—Dave Manley—Johnny Elliott & Girls.

BOSTON, MASS.

Orpheum—Jack Gregory & Co.—Flo Ring—Bott Schaeffer Trio—Righto—Foster & Seamon—Grazer & Lawlor.

BUFFALO, N. Y.

State—Raymond Pike—Paul & Georgia Holt—Harry Mason & Co.—Bernard & Leona—Seven Honey Boys.

LONDON, CAN.

Loew's (First Half)—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery. (Second Half)—Baltus Duo—Conroy & Howard—Mallon & McCabe.

MONTREAL, CAN.

Loew's—Wyoming Duo—Ubert Carton—Chick & Tiny Harvey—Matthews & Ayres—Byron Bros. & Co.

NEWARK, N. J.

State—Selma Brantz & Co.—Lillian Morton—Carlo & Noll—Steppe & O'Neill—Dance Varieties.

OTTAWA, CAN.

State—Diaz Monkeys—Wyeth & La Rue—Fox & Kelly—Carey, Bannan & Marr—Harry Abrams & Co.

PROVIDENCE, R. I.

Emery (First Half)—Synco—Adrian—Blake's Mules. (Second Half)—Swain's Cats & Rats—Tower & Welch—Hanson & Burton Sisters.

TORONTO, CAN.

Yonge Street—Pollyanna—Ford & Goodrich—Jim & Jack—Stars Record—Lewis & Rogers—Lieut. Thetton & Co.

PANTAGES CIRCUIT

Week of July 9, 1923

TORONTO, ONT., CAN.

Pantages (Six days—open Saturday)—Sheik's Favorite.

HAMILTON, ONT., CAN.

Pantages (Six days—open Saturday)—Gen. Pissano & Co.—Conroy & O'Donnell—Clark & Story—Ruloff, Elton & Co.—Hampton & Blake—Chas. Abner.

CHICAGO, ILL.

Glitaro—Harry Coleman—Kltner & Reaney—La Petite Revue—Fein & Tennyson Opera Co.

MINNEAPOLIS, MINN.

The Cromwells—Herman & Briscoe—Dalton & Craig—Les Gelles Trio—Bartou Revue.

WINNIPEG, MAN.

Passing Parade—Fred Ardath & Co.—Betty Byron—Little Yoshi—Burton Sisters.

EDMONTON, CAN.

(First Half)—Wilfred Du Bois—Francis & Day—Alexander Opera Co.—Dobbs, Clark & Dare—Dixieland to Broadway. (Second Half)—Travel.)

CALGARY, CAN.

Tom Mills—Weber & Elliott—Spectacular Seven—Rinaldo.

SPOKANE, WASH.

(First Half)—Selbina & Nagel—Renzetta & Gray—Aleko—Clark & O'Neill—Canadian Vet. Band. (Second Half)—Travel.)

SEATTLE, WASH.

Prevost & Goulet—Cornell, Leona & Zippy—Yvette & Co.—Grew & Pates—Corralini's Animals.

VANCOUVER, B. C.

Winton Bros.—Jones & Sylvester—Latell & Vokes—Jack Powell Sextette—Foley & Lecture—Roy & Arthur.

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Ziska—Ullis & Clark—Night in Spain—Jack Strouse—Jack Hedley Trio.

PORTLAND, OREGON

Adonis & Dog—O'Meara & Landis—Poole's Melody Maids—Youth—Downing & O'Rourke—La France Bros.

TRAVEL

Lewis & Brown—Knowles & White—Harry Downing & Co.—Marion Claire—Long Tack Sam—Les Claddons.

SAN FRANCISCO, CAL.

Leon & Mitzi—Purcella & Ramsay—Juliet Dika—Clay Couch & Co.—Kranz & White—Three Falcons.

LOS ANGELES, CAL.

McBanns—Connolly & Francis—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Gautier's Toy Shop.

SAN DIEGO, CAL.

Martinet—Conn & Albert—Klass & Brilliant—Francis Renault—Geo. Mayo—Dance Evolutions.

LONG BEACH, CAL.

Laurie Devine—Frankie & Johnny—Harry Seymour & Co.—Chuck Hans—Callahan & Bliss—Whitehead & Band.

SALT LAKE CITY, UTAH

Castleton & Mack—Cronin & Hart—Speeders—Walter Weetas—Sheiks of Araby.

OGDEN, UTAH

The Whirl of the World.

COLORADO SPRINGS AND PUEBLO, COL.

Allen & Taxi—Princeton & Vernon—Nan Halperin—Pasquall Bros.—Honeycomb Ship—Sid Gold & Bro.

OMAHA, NEB.

De Peron Trio—Cronin & Hart—Dummies—Carl McCullough—Hori Trio.

KANSAS CITY, MO.

DeLyons Duo—Burke & Betty—Ned Norton & Co.—Marriage Va. Divorce—Regal & Moore.

MEMPHIS, TENN.

Harvard, Holt & Kendrick—Reno Sisters & Allen—Hope Vernon—Lewis & Norton—Finley & Hill—Jansleys.

COLUMBUS, OHIO

LaDora & Beckman—Rogers, Roy & Rogers—Cave Man Love—Bert Walton—Mendozes—Hicket Brothers.

DETROIT, MICH.

Regent—LaVollas—Jack Doran—Oklahoma Four—Little Cinderella—Affie Tranger & Band.

Miles—Santiago Trio—Ross & Roma—Morin Sisters—Steve Green—Vardon & Perry—Hannaford Family.

CHICAGO KEITH CIRCUS

Week of July 9, 1923

CRAWFORDSVILLE, IND.

Strand—Savoy & Williams—Potter & Gamble—Joy & Roy.

DETROIT, MICH.

La Salle Garden (First Half)—Dave Vanfield—Rhodes & Watson—Four Miners—"Dreams." (Second Half)—Ruby Royce.

KOKOMO, IND.

Strand (First Half)—Savoy & Williams—Wylle & Hartman—Don Valerio Co. (Second Half)—Adams, Thomson Sisters—Bernard & Scarth—Armand & Perez.

TERRE HAUTE, IND.

Liberty (First Half)—Jerome & France—Armand & Perez. (Second Half)—Potter & Gamble.

WESTERN VAUDEVILLE

Week of July 8, 1923

CHICAGO, ILL.

Majestic—Redford & Madden—Delorto & Richards—Rose & Bunnie Brill—Visser & Co.—Knapp & Cornella—Six Musical Nosses—Browning & Roberts—Galletti's Monks.

Academy (First Half)—Kern & Scott—The Rocketts.

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ABERDEEN, S. D.

Orpheum (Saturday and Sunday)—Wright & Gayman—George & June—Wagner & Ellis.

DESMOINES, IA.

Riverview Park—Geddes Trio—Frank & Clara La Tour—Elinore Pierce & Co.

FARGO, N. D.

Grand (First Half)—Wright & Gayman—George & June—Wagner & Ellis. (Second Half)—Maybelle Phillips—Austin & McPherson—Three Lees.

FOND DU LAC, WIS.

New Garrick (Sunday)—Bradley & Stevens.

GRAND ISLAND, NEBR.

Majestic (Friday and Saturday)—Sterling & Gold.

KANSAS CITY, MO.

Globe (First Half)—Marie Correlli & Co.—Manners & Lowery—Fairfield Trio—Williams & Howard. (Second Half)—Ah San & Co.—Grace Manlove—Coulter & Rose.

KENOSHA, WIS.

Orpheum (Sunday)—Thelma.

LA CROSSE, WIS.

Rivoli (Sunday)—Maybelle Phillips—Three Lees.

MILWAUKEE, WIS.

Majestic—Lavere & Collins—Fiske & Fallon—Skipper, Kennedy & Reeves—Lee & Cranston—Amedeo—Sie Tabar Troupe.

NORFOLK, NEBR.

Auditorium (Wednesday and Thursday)—The Gregorys—Sterling & Gold—Three Roman Gypsies.

RACINE, WIS.

Rialto (Sunday)—Morgan & Ray.

ST. LOUIS, MO.

Grand—Fleece & Claret—Healy & Garnella—Tom Davies & Co.—Medbury & Ellis—Donna Darling & Boy—Harry Rappi—Cheyenne Days—Clayton & Lennie—Georgalis Trio.

Hamilton's Skydome (First Half)—Frank & Mary Collins—Casey Devlin—Mme. Ellis. (Second Half)—Fairfield Trio—Williams & Howard—Richardson's Canines—Manners & Lowry.

SOUTH BEND, IND.

Palace (First Half)—Ben Bernie & Bond. (Second Half)—"A Friend In Need."

SPRINGFIELD, MO.

Electric (First Half)—Grace Mandlove & Co. (Second Half)—Fox & Mack.

HAMMERSTEIN RETURNING

Arthur Hammerstein will sail for America today (Wednesday) from Liverpool. Mr. Hammerstein during his sojourn abroad has procured the American rights to two French musical productions. Upon his return to New York, Hammerstein will arrange for the beginning of rehearsals of "Plain Jane," a musical show in which he will feature Mary Hay.

CRITICISMS BRING ATTACKS

Alfred E. Aarons, general manager of the A. L. Erlanger interests, last week wrote an article for a New York daily paper, in which he discussed the various types of persons who seek employment in the theatrical field. In the article he referred to the motion picture actor by saying that many people go along hopelessly in seeking employment in the dramatic field by saying they have been employed in pictures. On this point Aarons dwelt rather briefly, saying that all that is necessary for a person to get employment in the silent drama is looks, figure and the ability to screen. He declared that the acting most of these people who had broken into the movies without stage experience was all instilled into them by the efforts of the director who did the visualization for them.

This article made Aarons a target this week for the writers of anonymous letters who reviled him for his statement. Some of the writers informed Aarons that screen actors were far better than stage actors and it was much more difficult for them to get experience to become successful than the stage actor. One writer informed the manager that unless he retracted the statement she would hold his article as a personal "grudge" against him.

Mr. Aarons on Monday declared that when he made the statement regarding the movie actors he did so about those who had not come from the dramatic stage. He states that almost all of the stars now appearing in the silent field were graduates of the speaking stage and through their ability to visualize what they were expected to do they were able to become successful. However, he contended that there is an element who have appeared in pictures only for a brief period that feel the speaking stage owes them a livelihood regardless of ability.

"TWEEDLES" OPENS AUGUST 13

"Tweedles," a comedy drama by Booth Tarkington and Henry Leon Wilson which was produced last spring at the Blackstone Theatre, Chicago, under the title, "Bristol Glass," will be presented by Robert McLaughlin at the Frazee Theatre, on August 13.

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ERROL SIGNS LONG TERM CONTRACT

Leon Errol last week signed with Florenz Ziegfeld, Jr., one of the most peculiar contracts in show business. The principal provision is that Errol will remain under the Ziegfeld banner as long as he stays in the theatrical business. In speaking of the new agreement Ziegfeld said:

"Mr. Leon Errol with again open as a co-star with Miss Marilyn Miller in 'Sally' on September 3 and will continue under my management indefinitely. We have agreed that as long as Mr. Errol remains on the stage or as long as I remain in the theatrical business he will remain under my management, and Mr. Errol, the same as the other stars whom I have signed for a period of years, will have a financial interest in the productions in which he and they will appear.

"I have agreed with Mr. Errol that I will star him in a new play some time in January in America. Whether he will be jointly starred again with Miss Marilyn Miller depends entirely on the plays that I am having written for both these stars. In the development of musical plays, in order to give them the material necessary for success, I may find it to their advantage to star them individually after they close their season with 'Sally'.

"If the Actors' Equity Association and the Producing Managers' Association come to an amicable agreement on or before January 1 by which there is no possibility of the managers being compelled to close their theatres because of the Equity's demand for a closed shop, then I will make both these productions for Broadway, or one in which both stars will appear. If such an agreement is not made, however, I will not invest approximately \$200,000 in a new production which might be seriously damaged in a few months by a strike. In the event that such a strike impends, I will present both Mr. Errol and Miss Miller in London in January, 1924, and will make the production there and they will remain abroad as long as there is any possibility of trouble in this country with the actors' union.

"In case the production in London with either Mr. Errol or Miss Miller should in any way be interrupted, I have the first call on both their services for motion pictures."

SHUBERTS TO SEND OUT 20 SHOWS

Arrangements are being made in the Shubert offices to send on tour beginning August 15, twenty road shows which will be produced by the Messrs Shubert and their business allies.

It is said that the reluctance of members of the Producing Managers' Association to prepare attractions for a road tour has spurred the Shuberts on to make their own road productions so as to enable them to provide sufficient attractions for the houses they control out of town which during the past two seasons were devoted to Shubert vaudeville.

According to the present plans of the Shuberts among the shows that will be sent out will be two companies of "Blossom Time"; two companies of "Whispering Wires"; two companies of "Give and Take", in which the Shuberts hold an interest with Jules Hurlig; "Sun Showers", the attraction produced by Lew Cantor, which was recently taken over by Hurlig and Seamon; "Dew Drop Inn"; two companies of "Sally, Irene and Mary"; "Mary the Third" which the

Crothers; two companies of "Caroline"; the "Passing Show of 1923" when it completes its run at the Winter Garden and several others which associate producers will provide.

MUSICAL STOCK AT MILES

AKRON, Ohio, July 2.—The Miles Royal Theatre reopened its doors for a summer season of musical stock last Saturday night. The opening bill is a revival of Weber and Fields musical extravaganza "Fiddle-Dee-Dee," which was one of their early successes at the Weber and Fields Music Hall, New York.

Nat Fields, brother of Lew Fields, heads the company and is capably supported by Jack Kramer, Jeane Breen, Vera Walton, Lillian Devere, Gaby Fields, Frank Flynn, Jack Symonds and Buddy Clark.

Two bills will be given weekly, changing on Sundays and Thursdays. The productions will be staged by Mr. Fields and will include revivals of some of the other Weber and Fields musical hits.

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GERMAN THEATRES DOING WELL

BERLIN, July 2.—German theatres, in spite of the general discontent and unsettled conditions in the country, are enjoying one of the most profitable seasons and new theatres are rising all over the country. The reason ascribed is that as the German public never know when the mark is going lower they wish to live up to every penny of their income while they can without any thought of thrift, and turn naturally to the theatre to make them forget their troubles.

The municipally subsidized theatres are holding their own nicely and the unsubsidized theatres are enjoying better business than they have since before the war. In some of the "People's Theatres," which are accustomed to providing entertainment for the masses at a reasonable price, conditions are not so good owing to the fact that comparatively low prices must still be charged and that moving pictures are proving a serious menace.

STRIKE FEAR DELAYS TOUR

The impending crisis in show business, precipitated by the possibility of another actors' strike, will delay Mary Eaton's elevation to stardom, according to a report emanating from the sanctum of F. Ziegfeld, Jr. Mr. Ziegfeld had announced that he would send Miss Eaton forth in the new season as a star of a new musical production. He has now postponed the venture indefinitely inasmuch as he cannot see his way clear to invest in an elaborate production which he would have to sidetrack after a season's run should the Producing Managers' Association and the Actors' Equity decide to cross swords next June. Should the controversy possibly be settled before that time, Miss Eaton will be presented as the star of a new Ziegfeld production.

HAYMAN LOSES ANNULMENT PLEA

George Hayman, an actor, was unsuccessful last week in an attempt to annul his marriage to Emily Severn under the new "Enoch Arden" law.

Hayman and Miss Severn were married in 1904 and separated a year later, according to the papers in the case, and he has not seen or heard of her since.

He further testified that having been informed that his wife had entered the theatrical profession, he made inquiries of a number of theatrical people as to her whereabouts, but could ascertain nothing, and that he examined the theatrical papers to see if she was listed in any of the shows, with the same result.

Supreme Court Justice Newburger dismissed the proceedings on the ground that the evidence submitted was not of such probative character as would warrant the court in granting the relief sought.

"PERFECT FOOL" GOING OUT AGAIN

A call for the beginning of chorus rehearsals for Ed Wynn's tour in "The Perfect Fool" has been sent out for July 10 at the Knickerbocker Theatre. The rehearsals for principals will begin early in August and the company will play a week of preliminary engagements in Pennsylvania prior to opening its regular season at the Nixon Theatre, Pittsburgh, on Labor Day.

"MARY THE 3rd" FOR CHICAGO

Rachel Crother's play, "Mary the 3d," which recently closed its New York engagement at the 39th Street Theatre, will be presented July 23 at the La Salle Theatre, Chicago, by Miss Crothers and the Messrs. Shubert.

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Dir. IRVING YATES & WILLIAM VIDOCQ

SHORE CABARETS DOING POORLY

Atlantic City cafes and cabarets, which expected to get into their stride this past week-end and for the past two weeks, find that the business is still away off and managers are at loss to account for the lack of patronage. Keen students of summer resort conditions find themselves confronted by a peculiar situation. The hot spell in June brought crowds to the Jersey coast resort and the boardwalk was packed, but, curiously, the restaurants and cabarets, with one or two exceptions, were practically empty. The reason ascribed at that time was that the people who came out were merely one or two day transients from Philadelphia and neighboring towns who were not educated to spending money in night-life restaurants and were not of the class that would naturally patronize such places. This sounded plausible but subsequent developments have showed that it could not be the real reason.

Several of the larger cafe proprietors who had always relied on their orchestras to bring in the crowds thought that the public had changed its ideas and put in revues and shows to draw business. This likewise proved unavailing. It was said this week that the revue in Marten's Cafe and also that at the Beaux Arts would probably be yanked out this week as the managements found them expensive and without drawing power, business remaining just as dormant with the revue as without. Several of the larger places are frantically searching for "name" attractions in order to bolster up their business. Astute managers, remembering the drawing card which Evelyn Nesbit proved at Atlantic City are trying to find someone of similar publicity value to attract the out-of-town, sight-seeing class. Several very enticing offers are said to have been made to Evan Burrows-Fontaine, the managers figuring that her unquestioned dancing ability coupled with the publicity she has received would bring in business. It is interesting to note that Evelyn Nesbit, in spite of the fact that the days of her greatest publicity are long past, still continues to be one of the biggest drawing cards on the boardwalk.

One of the cafe managers was in New York from Atlantic City last week and had no hesitation in speaking about conditions. He refused to allow the use of his name but confessed that things were "terrible." "I have never seen conditions so bad," he said. "Where, in former years, patrons had to be kept waiting at the door until tables were available, this year, in spite of the hot weather, only one or two cafes are doing anything like normal business for this time of year. It may be that people have no money, the number of failures in Wall street recently seeming to bear out this theory, but it seems to me that the real reason lies in the fact that the public is about disgusted with paying cover charges, exorbitant cover charges, for the privilege of putting their feet under a table. If they want to dance they can go to one of the piers, enjoy wonderful music, and dance for almost half what it will cost them to go to one of the cabarets and dance on a smaller and hotter floor. This cover charge thing has reached a peculiar stage. Managers of cabarets feel that they must carry a cover charge in order to pay the expenses of the orchestra and attractions but know that, if they make the charge too high, they will defeat their own purpose and scare away business. None of the managers have nerve enough to try the experiment of advertising 'No Cover Charge' and attempting to make up for it by a few cents added to the menu cost. This would seem to be the logical thing to do but none of them does it."

GIBSON AT HOFFMAN INN

Joe Gibson and his orchestra, having closed recently at the Moulin Rouge, opened last week at the Hoffman Inn, Lynbrook, for a summer engagement. Gibson has practically the same combination as he had while at the Moulin Rouge.

ST. LOUIS DIRECTOR IN NEW YORK

Isidore Cohen, musical director of the Missouri Theatre, St. Louis, Mo., was in New York with his wife last week on a combined business and pleasure trip.

ORCHESTRA NEWS

SPECHT AT ROYAL PALACE

LONDON, July 2.—Paul Specht and his Alamac Hotel Orchestra appeared for one night last week at the Empress Rooms of the Royal Palace Hotel, a special "Paul Specht Night" being given in their honor. In the announcements the management carried the following item about Specht:

"The rise to fame in America of Paul Specht was meteoric. Saturated in music since his earliest days, and with a public performance on the violin at the age of six to his credit, he was yet unknown in New York little more than a year ago. Today no less than forty orchestras have been trained to play the Specht type of music. He himself describes it as "Rhythmic Symphonic Syncopation."

Tickets for the affair ranged from 15 to 21 shillings, amounting to between \$3.60 and \$5 in American money. Specht is supposed to be receiving \$1,750 a week for his engagement at the Corner House here.

SEXTETTE TO DO ACT

The Versatile Sextette which has been playing at the Fountain Inn for the past month, will close there next Sunday night and begin preparation of their new vaudeville act. Although the orchestra was booked at the Fountain Inn for the summer the management found the expense of keeping them there before the season was really well on the way, too much of a strain. The orchestra is high-priced for a six piece combination, and the Inn was not doing sufficient business to allow them to keep on the orchestra at a profit. One of the reasons for the light business was the fact that although the Versatile Sextette is a drawing card with theatrical folk the management closed the Inn at one, instead of remaining open until three as most of the other roadhouses in that vicinity.

HYDE AT BRAVES' FIELD

Alex Hyde, who was playing the Loew time under the billing of "Paul Whiteman's 'Romance of Rhythm' Orchestra," last week ceased to be a Paul Whiteman unit, having received permission from the Whiteman offices to stop using the name. Hyde is said to have been led to this action out of obedience to the wishes of Marcus Loew, who wished to be featured in the billing. The name, "Romance of Rhythm," however, will be retained.

The orchestra was used as a nucleus for Hyde's new organization, a fifty piece band, playing for concert and dance at Braves' Field, Boston, every night. A monster dance floor is laid on the playing field of the ball park and illumination is furnished, the result being a monster out-door dance hall. Hyde's contract calls for ten weeks at a salary of \$5,000 a week.

TWO ORCHESTRA NOVELTY

PHILADELPHIA, June 25.—Ace Brigode and his Virginians last week acted as hosts to Paul Whiteman's S. S. Leviathan Orchestra under the direction of Nelson Maples, while the latter organization was playing its vaudeville engagement here. Brigode, who since he started playing at the Walton Roof has become quite a favorite in Philadelphia, invited the members of the Leviathan Orchestra over as his guests. The invitation was accepted and the visiting aggregation brought along their instruments and sat in with Brigode and his boys. This made a dance orchestra of almost twenty pieces and the novelty proved a big attraction with patrons of the Walton.

RAY MILLER IN FOX HOUSES

Ray Miller and his orchestra are playing the Fox houses until they open at the Ritz in Atlantic City on July 14. They are receiving some novel advance notices in the way of a moving picture trailer, taken by the Fox Film people, showing the orchestra playing a tune, with an announcement that the orchestra will play the particular house where the film is being shown within the next week.

RAPP PLAYS FOR PRESIDENT

Barney Rapp and his orchestra at the Hotel Chase, St. Louis, last week had the honor of playing for President and Mrs. Harding while that couple were on their way to the coast. For Mrs. Harding the orchestra played "The End of a Perfect Day" and for the President "Beautiful Ohio Waltz" and "La Paloma." The President expressed his thanks to Rapp for the latter's kindness and expressed his great appreciation of the orchestra's work.

The Benwood Radio Company, St. Louis, one of the largest in the west, has erected a \$30,000 broadcasting outfit on the roof of the Chase and Rapp and his men have their music broadcast four and five nights each week. Tests made seem to prove that music broadcast from the open air gets much better results than that sent out from a closed room. While the orchestra was playing for the President announcement was made over the radio that the Chief Executive was present on the roof of the Chase at the time and that his favorite selections were being played.

SIEGEL FOR CASTILIAN GARDENS

Al Siegel and his orchestra, at present playing at the Nightingale Restaurant, Broadway and 48th street, will open next Monday at the Fountain Inn, Lynbrook, L. I. Al, Ben and Jack, proprietors of the Fountain Inn have re-christened the place the Castilian Gardens, and it has been re-decorated and several changes made.

The three partners, in conjunction with Al Siegel, expect to open an office for the booking of orchestras on the style of several of the bigger offices shortly, getting the business themselves and leaving Siegel in charges of the organization and picking of orchestras.

STEVENS BREAKS GARDEN RECORD

Les Stevens' Clover Garden Orchestra broke the record last week for a continuous engagement at the Clover Gardens Dance Palace when it passed its seventh month at the resort, which equals the combined time all the other combinations have played there. Himself a good singer and versatile with several instruments, most all of Stevens' musicians have similar qualifications, making it one of unusual merit. The orchestra began recording for the Pathe Actuelle Records last month and since have turned out some clever disks.

HUGH ERNST ENTERTAINS

Hugh Ernst, manager of the Paul Whiteman offices, was host to Captain Hartley, Captain Fish and several other officers of the S. S. Leviathan and their wives last week at a party given in their honor at the Moulin Rouge. A feature of the party was a huge cake with a representation of the Leviathan on top done in icing. Following dinner the party went to the Riverside Theatre, where the Leviathan Orchestra was playing, as guests of the management, returning to the Moulin Rouge after the show.

RIGHT QUINTET OPEN

The Right Quintet, a versatile playing and singing combination have opened for the summer at Villespignes, Sheephead Bay, a well known resort of that section. The orchestra is one of the first of the singing combinations and has an unusual record which includes 6 years at Reisenwebers', 2 years and 6 months at the Ziegfeld Roof and other similar engagements. J. E. Lightfoot is manager and leader of the outfit.

MITCHELL SIGNS FOR 5 YEARS

Al Mitchell, leader of the fifteen piece United Orchestras combination playing at the Arcadia in Providence, R. I., was in New York last week and announced that he had been reengaged by the management of the Arcadia for five years. Mitchell originally went to the Arcadia on a two years' contract so that this amounts to an extension of three years on the original.

WARINGS TOURING NORTHWEST

Waring's Pennsylvanians last week closed a successful six weeks' engagement at the California Theatre, San Francisco, and are now on a tour of the northwest during which they will play in Portland, Seattle, Vancouver and later Denver, after which the orchestra will return to their home town of Pittsburgh, Pa. The orchestra has been increased to twelve, the latest addition being an eighteen-year-old saxophone virtuoso, who also plays clarinette and flute.

ORCHESTRA MAN A CARTOONIST

Buddy Baldwin's Orchestra, in their third successive year at the Nassau Hotel, has been receiving the benefits of a novel form of publicity. Stanley McGovern, banjoist with Baldwin's orchestra, is the originator of the "Dumbell Dan" series of cartoons that run in papers controlled by the Herald Syndicate. From time to time the orchestra, or members of it, are used by McGovern as subjects for his cartoons.

UNITED ORCHESTRA BOOKS DATE

The United Orchestra, Inc., last week closed negotiations with F. C. Bonner of Philadelphia by which they will furnish the new Sylvania Hotel of that city with an orchestra when it opens on September 6 under Bonner's management. According to present plans Vincent Rizzo's Havana Casino Orchestra will play for the dancing.

DAVIS AT CANOE PLACE INN

Eddie Davis and his orchestra, after closing at the Club Royal, opened on Friday at the exclusive Canoe Place Inn, Southampton, L. I., for the summer engagement. Included in the combination, beside Davis, are Mike Loscalva, Warren Loos, Frank Reino, George Tvordy, Dan Ryb, and Paul Macamkam.

ELKINS AT CASTLES-BY-SEA

Eddie Elkins and his orchestra opened on Friday night at Castles-by-the-Sea for a summer engagement. The combination consists of ten men. It is possible that later in the season Elkins and his organization will play both at the Nassau and Castles, Baldwin merely playing the late session at the Nassau.

NAT MARTIN BOOKED

The Paul Specht office booked Nat Martin in charge of a six piece combination at the convention of the Moving Picture and Theatre Owners' Association which was held at the Hotel Alamac, Lake Hopatcong last week. The convention lasted for two days and Martin and his men played both days.

LANNIN AT CASINO PIER

Sam Lannin opened on Saturday at the Casino Pier, Wildwood, N. J., for the summer. Lannin is in charge of one orchestra and the Memphis Five is the other combination. The Casino Pier was taken over by Lannin and his brothers this year with Sam Lannin in personal charge.

RESERVE ORCHESTRA OUT

The S. S. Leviathan reserve orchestra has gone on a barnstorming trip through New England and will remain out until after the number one Leviathan Orchestra sails, at which time they will take up the bookings of the first combination, being routed over the seaside circuit.

COLLEGIANS IN SCRANTON

The Collegians Orchestra, under the direction of Bob Causer, after having visited their various homes on a short vacation, opened on Monday night at Rocky Glen Park, Scranton, Pa., for an all-summer engagement, booked there by the United Orchestras, Inc.

ENTERTAINERS BOOKED

Joe Henry's Entertainers, a five-piece combination, have been booked by Joe Henry at the Columbia Amusement Park, North Bergen, N. J. They will furnish the dance music in the pavilion there during the summer.

BON VOYAGE!

DONALD

EFFIE

KERR and WESTON

Open July 30 at the VICTORIA PALACE, LONDON, with Lou Handman at the Piano

"LIAR AND GHOST" SEEN

SAN DIEGO, Cal., July 2.—The "Liar and the Ghost," by William H. Hamby, described as a satire, was presented at the Spreckels Theatre here last week by a group of professional and semi-professional performers. The plot concerns a young woman in a Main street type of village who seeks to keep her music teacher from loving her by reading "The North American Review" to him in the garden. His wife sets sail with firearms and the village is scandalized. The heroine goes to the Ozark mountains to get away from the wagging tongues and there meets Calvert Harlow, whom she finally consents to love, honor and so forth after going through several entanglements. The scenic investiture was adequate, all the action, with the exception of one act on the river, taking place in Wild Wind Lodge in the Ozark Mountains, where the high chief liar and his assistants hold forth.

In the cast are Alfred Cross, John DeWeese, Margaret Nugent, Della Locke, Lule Warrenton, Edward Ewald, Jerry Whitney, Howard Nugent, Wilson Hunt, Peggy Chase, William Spencer and Emma-Lindsay Squier.

FOLLOWED THE MIDGETS

Lillian Keenan, 13 years old and unusually big for her age, weighing 140 pounds, saw Singer's Midgets when the act played Yonkers two weeks ago, and liked them so much that she left her home at 818 South Broadway avenue, Yonkers to follow the midgets to other theatres and get close to them if possible. On Wednesday evening of last week when the midgets were playing the Palace Lillian was found in the alley leading to the stage entrance of the house. One out-going vaudevillian gave her a dollar on learning that she was far from home, but another passerby told the cop on the corner. Patrolman O'Hara of the West Forty-seventh street station house took the child there and the mother was sent for. Mrs. Veronica Keenan, arrived and dragged Lillian out of the place saying, "I'll give you midgets, just wait till you get home."

PROTEAN ACTOR ARRESTED

Owen McGivney, the protean artist, was arrested at Keith's Orpheum Theatre in Brooklyn, on the complaint of the Sabbath Committee, on Sunday night, charged with violating the "blue law" in regard to changing costumes in a theatre on a Sunday. The arrest was made after McGivney had finished his evening performance in his sketch, "Bill Sikes," in which he plays several characters, making quick changes for each character. He was released in night court on bail, and the case was called for Tuesday afternoon in the Flatbush Court. Philip Stern, of Maurice Goodman's office, the Keith attorney, appeared for McGivney.

MOSCONI GOING TO LONDON

The Mosconi Family were booked last week by William Morris, Inc., for a four week engagement at the Palladium, London, beginning on August 13th. The three brothers and sister will sail from New York for Liverpool on August 4th.

PIRATING AMERICAN SHOWS

Hazzard Short, who recently returned from England where he staged the Music Box Revue at the Palace Theatre, London, announces that there is more piracy among English and Foreign producers of musical shows and revues than there is among all the American producers of similar productions.

Short says that the disturbance created through the lifting of the animated curtain by New York producers from the "Folies Bergere" in Paris might lead people to believe that European producers have clean hands and that the American producers were out and out pirates.

However, declares Short, "I did not see a single revue in Paris or London which did not have some feature appropriated bodily from the first or current Music Box Revue. This Folies Bergere, of which there is so much talk, captured the mirror effect in the Jade number from the current show which has been done since last October at the Music Box. This number slightly changed was lately introduced in two New York revues as being a Parisian novelty. They did not have to go to Paris and get it, it has been right here in New York for eight months."

"In the Casino De Paris which is being operated by Harry Pilcer, they are using the dinner number from the First Music Box Revue. In the current Music Box Revue is a scene called the "Pepper" number. This number was taken and when I was in London it was on view in the Rainbow Revue at the Empire. The most brazen lift I saw in London was at the "Follies" in the Metropole. Here they have the diamond horse shoe with the huge silver train and the silver curtain now used in the show at the Music Box."

50 FEATURE STANDARDS

Richmond-Robbins, Inc., announces that while it will be in the popular music publishing field as heretofore, it will branch out strong in favor of standard, high-class and motion picture music, a healthy sized catalogue of such pieces having already been put out during the past few months. These publications have been carefully edited and arranged and include compositions by Hugo Frey, Erno Rapee, William Axt, Robert Hood Bowers and Domenico Savino.

The Gold Seal Series of standard ballads published by the concern met with instant approval among such vocalists as Vernon Stiles, Mme. Frances Alda and other Metropolitan Opera House singers, as well as vocal teachers and the trade in general. In the more popular style of high class ballads there are several well-known composers whose works have been set to lyrics by Walter Hirsch. Many dealers throughout the country have become interested in the photoplay and concert series of publications put out by Richmond-Robbins, Inc., and have agreed to take each issue as it is released. In addition to the new field opened up for the sale of music in this branch, the cue sheets of the various movie houses using this series are covered with other R-R. selections and increased demand for these are expected. Other plans for exploitation of the Richmond-Robbins catalogue are being made and will be placed in operation shortly.

ATTORNEY HANDLES SHOW

SAN FRANCISCO, July 2.—The troubles of the "Kandy Box Revue" at the Casino Theatre here were ended last week, when Assistant District Attorney Robert Fitzgerald assumed charge of the show, and ejected Betty Baird, leading woman, and her husband, Loper J. Laidlow, producer of the show, from the theatre, for non-payment of rent overdue. The problem of paying off the cast, chorus girls, musicians and stage hands and other employees, was settled by playing the show for two more days (Saturday and Sunday), and dividing the money received among them. G. M. Anderson, representing the theatre owners, gave the theatre to the District Attorney for the two performances without rent.

Small advances were made to those members of the company who hadn't sufficient funds with which to buy food, and the balance of the receipts were held until the final performance on Sunday night was given. The salaries owing amounted to about \$2,000.

FOX LEASES TIMES SQ. THEATRE

William Fox has leased the Times Square Theatre for a period of twenty weeks beginning September 1, from the Selwyns, at a rental said to be \$6,000 a week for the bare walls. The house was originally intended to revert to Al. H. Woods at that time but at the request of Arch. Selwyn, Woods relinquished his contract for the theatre in favor of the picture magnate. Fox intends producing there for the entire term of the lease a new Gordon Edward's production, "The Shepherd King."

According to the present plans of the Selwyns, Channing Pollock's play "The Fool" will conclude its season at the Times Square on July 30.

LAURETTE TAYLOR FOR LONDON

Laurette Taylor, who closed her engagement in the revival of "Sweet Nell of Old Drury" by the Equity Players at the Equity-Forty-Eighth Street Theatre last Saturday night will sail this week for England accompanied by her husband J. Hartley Manners. While in England Miss Taylor intends making a production of "The National Anthem," a play by Mr. Manners, in which she appeared in New York two seasons ago. She expects to produce the play in London early next season and tour the provinces in it afterward thereby remaining away from America during the season of 1923-24.

BROWNELL STOCK CO. CLOSES

Mabel Brownell's stock company which has been appearing this spring at Shubert's Vaudeville Theatre, Newark, this spring, closed its season there last (Tuesday) night. The reason the company played the extra two days this week was due to the fact that Hurtig and Seamon desired to try out a comedy "The Fast Set" by an unknown author for a few performances. Miss Brownell headed the cast which gave two nights and one matinee performances. It is said that Jules Hurtig will probably give "The Fast Set" a regular production next season.

"FASHIONS" REVUE OPENS JULY 16

The last of the summer edition of revues which is being staged by Alexander Lefwitch and which will be known as "Fashions of 1924" will open without any out of town trial at the Lyceum Theatre on July 16th.

This revue will consist of sketches which have been selected by Lefwitch from the various Actor Fund entertainments he has staged in the past few years and a display of costumes by twelve manikins and eight ponies in the chorus. Lefwitch is staging the book with Jack Loeb staging the numbers. Ted Snyder is credited with supplying the music.

Jimmy Hussey will head the cast and will have among some of his principal aids, Masters and Kraft, Frances Nordstrom, Florence Morrison and a Russian Ballet recruited from the Fokine ballet.

The costumes which will be used will be furnished by costumers from Fifth Avenue north of 42nd street. It is said, that each costumer who has his wares, which are to be the advance styles of 1924, displayed is to pay Lefwitch \$40 a week for each gown worn by a member of the company. In return for the payment the program will carry a credit to the costumer for each number they are used in. It is said that Hickson, Bendel, Mallison and a number of other smart Fifth Avenue shops will have their outfit displayed in the revue.

MORRISSEY REVUE OPENS JULY 9

Will Morrissey's revue "The New-comers" which was to have opened in Asbury Park on Thursday has been scheduled to postpone its opening until July 9, when it will be presented at the Apollo Theatre, Atlantic City. Morrissey is figuring on a big publicity tie-up in the seaside resort through the fact that Minta Dufree, wife of Roscoe "Fatty" Arbuckle is appearing in his show and Arbuckle will be appearing at an Atlantic City cafe. His press agent will lay stress on the fact that the "couple" are "re-united" and that Mrs. Arbuckle induced Morrissey to bring the show to Atlantic City so that her husband could look it over at the same time she be permitted to rejoin him for a week. Following the Atlantic City date, Morrissey will keep the show out of town two and one-half weeks, playing Long Branch, Asbury Park and other seaside resorts. He contemplates bringing it into New York, August 6 at either the Apollo or Times Square Theatres.

LEFT WITH JOLSON

Due to the fact that he had to sail for Europe recently with Al Jolson, Louis Epstein cancelled his franchise for a show on the Mutual Circuit for the coming season. He left in such a hurry that he was compelled to ask Al Singer, general manager of the circuit to place the people he had under contract with other shows. Several of these will go with Dr. Tunnison's show next season.

LEVY IS PUBLICITY MAN

Jack Levy has been appointed publicity man at Morrison's Theatre, Rockaway Beach, for the Morris, Bernard, Hunter and Peranno burlesque stock company.

THE WHEELER TRIO

NOW PLAYING MARCUS LOEW'S N. Y. THEATRES

DEATHS

BERT SAVOY

Broadway was bowed in sorrow last week over the untimely death of Bert Savoy, female impersonator and member of the vaudeville team of Savoy and Brennan, who was struck by a lightning bolt and instantly killed last Tuesday. The accident occurred at Long Beach where the comedian had gone for a dip in the surf. Savoy, accompanied by Jack Vincent and several other friends had been in bathing when the storm broke loose. They were rushing to cover when the bolt hit Savoy and Vincent, killing both instantly. The others in the party escaped injury but were badly stunned.

Bert Savoy was a unique figure on the American stage. He had a legion of friends on both sides of the lights in the theatre. With his partner Jay Brennan, Savoy had gradually come up from obscurity to the position of a high salaried drawing card in vaudeville and musical comedy. Last season he was featured in the fourth annual edition of "Greenwich Village Follies" and had recently been appearing in vaudeville until that production would be ready to take to the road in the autumn.

Eighteen years ago, Savoy made his debut in small time vaudeville as a "single," doing "Irish Biddy" stuff. Later he teamed up with Jimmy Russell, of the Russell Brothers.

Eight years later he met Brennan and formed a vaudeville partnership that had existed until the time of death. They appeared in vaudeville.

Stage fame came in its typical way. Overnight, Savoy and Brennan became famous. On everybody's lips one heard "You must come over" and "You don't know the half of it, dearie"—the lines that made Bert Savoy famous.

Since then the team has appeared in any number of musical shows including "Ziegfeld Follies" and for an entire season were featured in one of the Ziegfeld Roof shows.

The news of Savoy's death was telegraphed to Brennan, who was in French Lick, recuperating from a breakdown. He immediately came to New York.

Besides the business agreement between Savoy and Brennan, there was a deep affection. They had a life agreement to work together.

JACK VINCENT, killed by the same bolt of lightning that struck Bert Savoy, was 33 years old and a resident of Columbus, Ohio. He had appeared in the chorus of several John Murray Anderson productions and more recently had been secretary to the producer. Prior to that he had been the dancing partner of Cynthia Perot. His name in private life was Jack Grossman.

The remains were shipped to relatives in Ohio.

CHARLES GAY, an actor, who for the past three years had been with Mitzi in the Henry W. Savage show "Lady Billy" died on Tuesday of last week in the Kings County Hospital. He had for a long time been in poor health and on Monday previous to his death was moved from his home at 840 Jefferson avenue, Brooklyn, to the hospital, where he died. Mr. Gay was 55 years of age and leaves a widow, Florence Gay, who was with him when he died. He had during his career been connected with many shows, a few of the best known engagements being with "The Common Law," "Too Many Cooks," with May Irwin in "Getting a Polish," and with George Fawcett in Ibsen's "Ghosts."

WILLIAM A. WHITECAR, seventy years old, an actor of No. 129 West 48th Street, was found dead in the East River off Thirty-fourth Street. Twenty years ago he was the leading man in "Her Marriage Vow" and prior to that took stellar roles in a number of other plays.

CHARLES FELTON PIDGIN, author of Quincy Adams Sawyer, died June 23d in Melrose, Mass. Besides Quincy Adams Sawyer Mr. Pidgin was the author of several popular novels.

KENNETH "BUCK" BAILEY, expert horseman and bucking horse rider and once a member of the Buffalo Bill Wild West Shows, died in Cleveland last week of shock sustained when the car in which he was riding struck a truck. Bailey had more lately been in the moving pictures and was an intimate friend of Tom Mix and well known in Cleveland and Buffalo. Bailey was born in Rondo, Canada, about forty-five years ago, his father being a provincial surgeon. He is survived by his wife, Mrs. Kenneth Bailey, also an expert horsewoman and at one time holder of the 150-mile endurance championship, having ridden the distance in 48 hours.

ARTHUR BUCHANAN, character actor, died last week at the home of his father-in-law, H. M. Cole, Montrose, Penn. He had been ill for several weeks following a nervous breakdown.

Mr. Buchanan was born in England and turned to a stage career when a young man, later appearing in many prominent companies. Coming to this country he was seen in many important parts in support of well known stars. Some years ago he appeared in Scranton, Penn., with the Poli stock organization and played to both the Poli and Academy theatres, and has been associated with local stock companies in that city ever since. About six years ago he married Miss Myra Cole of that city. One of his first appearances on the stage in this country was with the Princess Stock Company of Des Moines, Iowa. He was also a member of the Castle Square Stock Company of Boston, which was under the direction of Henry W. Savage. Temporary burial was made at Montrose, Pa., and arrangements will be made to ship the remains to England.

GUSTAVE ADOLPH KERKER, composer and musical director, died last week at his home, 565 West 169th street, following an attack of apoplexy on Wednesday night. Services were

held at noon, Monday, from the Funeral Church, Broadway and Sixty-sixth street.

Kerker was born on February 28, 1857, in Herford, Westphalia, Germany. Both his parents and all four of his grandparents were musicians and he naturally had the gift of music born in him. At the age of seven he began playing the cello and at the age of seventeen, five years after his parents had taken up their residence in Louisville, Ky., he was engaged as cellist for the German opera season there.

While leader of the orchestra at Macauley's Theatre in Louisville in 1879 he wrote his first opera, "Cadets," which was presented for about four months without financial success by the Herman Grau English Opera Company through the South, the company finally disbanding in Detroit.

Kerker then came to New York and secured an engagement with the H. V. B. Mann Opera Company, later going to the Thalia Theatre for a year. In 1884 he became conductor for E. E. Rice's production of "Orpheus and Eurydice" at the Bijou Opera House. He again tried composing, writing most of the music for "The Pearl of Pekin." After this he went to the Casino Theatre where he remained for a good many years, writing the score of a light opera or musical comedy almost every year, until "The Two Little Brides" in 1912.

His most popular operetta was "The Belle of New York" in which Edna May made such a marked success singing "Follow On," and in which Harry Davenport and Phyllis Rankin sang "When We Are Married, What Will You Do." Other musical plays by which he is remembered are "The Lady Slavey," "In Gay New York," "The Whirl of the Town," "The Telephone Girl," "Yankee Doodle Dandy," "The Man in the Moon," "Winsome Winnie," "The Girl From Up There" and "The Tourists."

Mr. Kerker, who was twice married, is survived by his second wife known to the stage as Mattie Rivenberg, who was a show girl in "Nearly a Hero," and whom he married on June 5, 1908, while she was playing at the Casino Theatre. She was thirty years younger than he. His first wife was Rose Keene, known on the stage as Rose Leighton. Kerker belonged to the Lambs Club and the Green Room Club and for the last thirty-five years had been a member of the St. Cecile Lodge, No. 568, F. & A. M.

In Memory

of

MALCOLM BRADLEY

Died July 7, 1921

Braddie Dear, How, How We Miss You!

Ed and Nina Lawrence

CHARLES P. WHYTE, formerly for many years a prominent actor in musical comedy and vaudeville, died yesterday at his home, 135 West Forty-seventh street. He returned a short time ago from a tour of the Orpheum Circuit and was stricken with heart disease, which resulted in his death.

Mr. Whyte was born in Australia, sixty-one years ago and left Melbourne for the United States shortly after making his stage debut and appeared in numerous musical comedy successes. More recently he played in vaudeville, appearing at one time with the American Comedy Four, and then with Whyte, Pelzer and Whyte. Returning from a tour of England, he joined the Minstrel Monarchs, the first of the "old timer" minstrel acts in vaudeville and continued with the act until it closed last season.

Surviving are his wife and a son Gordon Whyte, dramatic editor of *The Billboard*.

JULES RUBY, well known theatrical manager, died last Sunday at his home, 257 Grand Avenue, Brooklyn, N. Y. Mr. Ruby at one time was general booking representative of the F. F. Proctor circuit of theatres.

FROST ORCHESTRA IN NEW YORK

Chester E. Frost, of Frost's Bostonians, is in New York with his orchestra making phonograph records. This combination has been offered recording dates with all the leading record makers. They closed at the Jack-O-Lantern at Portland, Me., a week ago and have been playing about the city for the radio stations, the Talking Machine Men's Convention Banquet at the Pennsylvania and other engagements.

The orchestra will open soon at one of Broadway's large cafes. Frost and his orchestra have played together for the past five years. In the organization are Arthur E. Smith, pianist; Kenneth E. Saunders, violinist; Victor Mondello, banjo; Joseph J. Holmes, saxophone; Frank Titani, saxophone; Charles Wolke, trombone; Felix J. Catino, trumpet; Chester E. Frost, traps.

ISABEL LEIGHTON WRITES PLAY

Isabel Leighton, who recently appeared in "Why Men Leave Home," has written a comedy entitled "The Morning After," and has placed it with a new producing firm that will bring the piece out in the autumn.

FUND FOR FOSTER HOME

LOUISVILLE, Ky., July 2.—Through the efforts of Gov. Edwin F. Morrow, and the appointment of a State Commission, a fund was raised and "The Old Kentucky Home Association" was incorporated to buy the old home of Stephen Collins Foster, and maintain it for the benefit of future generations. "The Old Kentucky Home" is situated near Bardstown, about thirty miles from here, and the house where Foster wrote his world famous songs, will be dedicated on Wednesday, July 4, as a memorial to the author and composer. Foster was not born in Kentucky, as is popularly believed, but first saw the light of day in Pittsburgh, 97 years ago. Like many popular song writers of the present day, Foster wrote about things down south before he had ever been there, and according to his brother and biographer Morrison Foster, Stephen wrote "Old Uncle Ned" in 1845 for a young men's club. The song contained the line "His fingers were long, like de cane in de brake," but at that time Stephen had never seen a cane brake and had never been south of the Ohio river.

FIGHTING PULLMAN SURCHARGE

CHICAGO, June 25.—The Interstate Commerce Commission started an attack against the railroads of the country in an effort to do away with the 50 per cent surcharge on Pullman fares which, according to one authority, amounted to nearly \$32,000,000 in 1922. Technically the Pullman Company is the defendant, but the surcharge goes to the railroads and it is their interest that is under fire.

The drive on the extra fare is being backed by several traveling men's organizations including the International Federation of Commercial Travelers' Association and many others.

The Pullman surcharge was authorized in 1920 by the Interstate Commerce Commission and is, according to counsel for the carriers, merely a perpetuation of the "additional passage charge" instituted in 1918 as a war-time measure while the roads were under Federal control. Those who are against the measure declare that the emergency which brought it into effect has long passed.

HOLLOWAY AT CASTLE

George Holloway, manager of the Broadway Theatre, has been assigned indefinitely to manage the new Castle Theatre at Long Beach. This is in addition to his work at the Broadway. Holloway, who would otherwise spend most of his time on the train travelling between the city and the summer resort, is having a three-room housekeeping apartment built on top of the theatre and will live there on the nights that he has to stay down.

RECORDING DEPARTMENT CLOSES

The Okeh Record Company's recording laboratory in West 45th street closed last Saturday for three weeks during which time all of the members of the recording staff and office under Fred Hager will take a vacation. The Okeh laboratory has been closed at this time of the summer for several years, as all of the lists until the fall have been recorded and new numbers for fall plugging by music publishers have not been definitely decided upon.

WHITEHEAD CO. CLOSES

CHICAGO, June 30.—John W. Whitehead's Company, which was taken to the Hippodrome at Peoria, Ill., following a stock engagement at the Empress in Chicago, closed after two weeks at the down state point.

WEEDEN IS DALEY SHOW MANAGER

Jimmie Weeden will manage Eddie Daley's "Broadway Brevities" next season. Weeden last season managed the Empire Theatre, in Toronto. Previous to that he managed road shows for a number of years for Max Spiegel.

"THROUGH THE MALE" COMEDY

"Through the Male," a new comedy by Frank W. Beaton and William J. Reilly will start rehearsals late next month. It is a comedy based on the mail order business.

LETTER LIST

LADIES

Almond, Babe
Bailey, Mrs. E.
Brader, Sylvia
Costello, Inez
Delfy, Mabel
Delfy, Gertrude
Evans, Virginia
Haire, Sadie
Hopkins, Ida
Kennedy, Eleanor
Lee, Audrey
Monroe, Flo
Novlette, Vanna

Rappo Sisters
Reynolds, Billie
Weber, Jean
Wiel, Florence
Wilson, Jacque

GENTLEMEN

Burns, Tommy
Campbell, Boyd
Carison, Jack
Dickey, Paul
Fraser, Gordon
Hendrix, B.
Howard, Jean

Keller, George W.
Kemper, Ralph
McNally, Ben
Morgan, Louis J.
Nordstrom, Leroy
Rostow, A. P.
Sparrell, J. R.
Stanley, Fred
Sullivan, Tom
Seymour, A. G.
Weaver, Edwin
Weston, Ted
Wilson, Ted

LUNA PARK INFRINGEMENT SUIT

The American Society of Composers, Authors and Publishers were awarded a judgment last week in the United States District Court, Eastern District of New York, against Luna Park, Coney Island, for \$370 as the result of an infringement of copyright suit filed against the resort in the summer of 1922. A United States Marshall attached the box office and subsequently collected the money for the society. While some of the Coney Island resorts have taken out licenses from the A. S. C. A. & P. there are still some that continue to infringe on the society's works and a campaign against all such places is announced for the Summer.

LINDER BOOKING PARK THEATRE

Jack Linder, independent vaudeville agent, is now booking the Sewanee Beach Park Theatre, near Perth Amboy, N. J.

ABOUT YOU! AND YOU!!

Ben Tidwell, who has had charge of the "Michigan books" in the Carrell agency of Chicago for several years, is taking his annual month's vacation, which he is spending at his former home at Fort Smith, Ark. Before starting for the southwest he made a brief inspection tour of the Michigan houses booked by that agency.

Frank Wiltach, press representative for Sam H. Harris, has turned over to the New York Public Library a collection of several thousand mounted clippings, relating to the affairs of the stage and theatre, dating back to 1880. These clippings are bound in three volumes.

Jean Vernon, who was with Frankie Kelcey in "A Brazilian Heiress" the past season, joined the Frank L. Wakefield Winter Garden revue at the Palace in Minneapolis, Minn., Saturday, June 30, for a special four weeks' engagement.

Sam Hoffenstein, "adjective swinger" for A. H. Woods is unable to get a full two weeks' vacation this summer so is taking week-end vacations which last from Friday to Tuesday of each week.

Madeline Spangler and Teller and North opened last week at the Hotel Lorraine, Philadelphia. Billy Curtis booked them.

The Barr Twins, Three Little Maids and Beatrice Carmen opened at the Palais Royal, Atlantic City, on Saturday.

Thomas and the Frederick Sisters have been booked at the Motor Square Cafe, Pittsburgh, by Billy Curtis.

Thelma Carleton has been booked by Billy Curtis to open at Bongiovanni's, Wildwood, Pa., on July 9.

Patricia Gridler, oriental dancer, opened last week at the Cafe des Beaux Arts, Atlantic City.

The Moran Sisters were booked by Billy Curtis and opened last week at Healey's, Boston.

Lyle and Virginia are spending a six-weeks' vacation at their home in Rumford, Maine.

1923

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